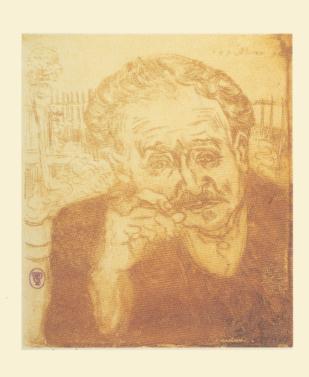


# The Graphic Work of Vincent van Gogh









The Graphic Work of Vincent van Gogh

The Van Gogh Museum in cooperation with the Vincent van Gogh Foundation

# The Graphic Work of Vincent van Gogh

Sjraar van Heugten Fieke Pabst



### Contents

- 7 Foreword

  Ronald de Leeuw
- 11 A Van Gogh for 15 cents Sjraar van Heugten
- 33 Catalogue
  Sjraar van Heugten
- 87 Documentation Fieke Pabst
- 107 Index

		•	

### Foreword

In the past decade the Van Gogh Museum has regularly turned the spotlight onto the art of printmaking in the last quarter of the 19th century. Exhibitions explored the graphic oeuvres of Félicien Rops (1985), James McNeill Whistler (1986), Henri de Toulouse-Lautrec (1988) and Félix Bracquemond (1993), and prints formed part of the retrospectives devoted to Emile Bernard (1990), Edouard Vuillard (1992) and Félix Vallotton (1992). The museum also presented cross-sections of progressive, late 19thcentury printmaking in exhibitions like The prints of the Pont-Aven School (1986), l'Estampe originale. Artistic printmaking in France 1893-95 (1991) and From Pissarro to Picasso. Color etching in France (1993).

After this parade of the titans of graphic art, it is not without some diffidence that the Van Gogh Museum is now focusing attention on the modest group of nine lithographs and one etching by its presiding genius. For let it be said right away, neither in size nor quality can Vincent van Gogh's graphic *oeuvre* bear comparison with that of his immediate predecessors and contemporaries. Set against their achievements, most of his prints are warming-up exercises, even if they do have a deeply personal charm and expressiveness.

Van Gogh's nine lithographs from his Dutch period were by no means attempts to explore the latest developments in modern printmaking. His main influences at the time were the graphic work of Millet and the School of Barbizon, and the reproduction prints used as illustrations in magazines

like *The Graphic*. In fact, he admired those prints so much that for a while he cherished the ambition of becoming a magazine illustrator. His choice of the outdated lithographic technique was also old-fashioned – or, if one prefers, bold and forward-looking. Van Gogh was well aware of the disdain artists had for the medium he was so fond of, but he deliberately chose it nonetheless, almost ten years before lithography again caught on with the avant-garde.

Van Gogh was equally cavalier with the technical conventions governing graphic art. Before he had mastered even the most basic principles of printmaking he decided, autodidact pur sang that he was, that he would have to experiment if he was to capture what he saw in his mind's eye. In his quest for expressiveness he broke virtually every taboo honoured by any self-respecting graphic artist, such as drawing on the print after it had been pulled from the press. That was the way he treated the nine lithographs which make up his early graphic work, and in 1890 he again took every conceivable liberty with his sole etching, the Portrait of Dr Gachet.

The unique fact that the Van Gogh Museum not only has all ten of Van Gogh's prints in the collection of the Vincent van Gogh Foundation, but also several impressions of most of them, some of which were worked up to give very different effects, underlies this detailed study of his graphic work. Another reason was that Van Gogh's prints have attracted very little scholarly attention, apart from the section in De la Faille's *oeuvre* catalogue

and Juliana Montfort's article of 1972 with its inventory of the impressions known at that time. This state of affairs does no justice at all to the importance that Van Gogh attached to these expressions of his artistry.

The lithograph of *The potato eaters* and the etching of Dr Gachet exist in quite large editions, but most of the prints had very small runs, and in several cases only three or four impressions are known. Close reading of the artist's abundant correspondence combined with data gleaned from the prints has yielded a fascinating insight into Van Gogh's evolution as a graphic artist at three moments in his career: in 1882-83, 1885 and 1890. This publication unveils much new information about Van Gogh's working method and also about his ambitions for his prints. The documentation section also lists many impressions that have never been inventoried before. The number of known prints of the Portrait of Dr Gachet, for instance, has risen spectacularly from 17 to more than 60.

Thanks to Sjraar van Heugten, Curator of Prints and Drawings of the Van Gogh Collection, and research documentalist Fieke Pabst, Van Gogh's idiosyncratic approach to printmaking is now revealed in painstaking detail. It is due to their investigative flair that this, the sixth volume in the Cahiers Vincent series, is the first publication to come close to establishing the correct number of impressions of each print and, wherever possible, their present whereabouts. Meticulous analysis of Van Gogh's correspondence and additional provenance research has in many cases even led to the identification of the very first owners of the prints.

We are grateful to Louis van Tilborgh for editing this book, to Monique Hageman for her invaluable assistance with the documentation section, and to Michael Hoyle, not only for his translation but also for his helpful editorial suggestions. Pieter Roozen was responsible for the design of

this book, which appears as part of the series *Cahier Vincent*, which has now been given a new look.

Van Gogh realised that he still had a lot to learn as a graphic artist. He laconically dismissed his Workman's meal-break as 'a failure,' but he was equally sharp in spotting that the ruggedness that he was able to achieve with the lithographic technique was better suited to the subject of the Digger than his drawings were. He must have been very pleased when Theo hailed his Portrait of Dr Gachet in 1890 as 'a true painter's etching,' and had he been granted the time that print would not have been the swan-song of his graphic oeuvre but a hopeful new beginning. On 17 June 1890, for example, he wrote that he planned to make six etchings of subjects from his time in the south of France, which Gachet would print, in the vein of Lauzet's publication after work by Monticelli. In the same letter he also proposed making a series of reproductions after Gauguin's Martinique paintings. But as we know, that desire, too, remained unfulfilled.

Nevertheless, Van Gogh has given us some very powerful images in the best of his prints, which in essence are really no more than *épreuves d'artiste*. Once seen, lithographs like *Sorrow* and *The potato eaters* remain in one's memory for a very long time.

Ronald de Leeuw Director

### Lenders to the exhibition

### Acknowledgments

The publication of this catalogue coincided with an exhibition in the Van Gogh Museum of Vincent van Gogh's graphic work, which included loans from the following public and private collections:

Anonymous lender

Josefowitz Collection

Federal Republic of Germany
Stuttgart, Staatsgalerie Stuttgart, Graphische
Sammlung

France

Paris, Bibliothèque d'Art et d'Archéologie Paris, Bibliothèque des Musées Nationaux Paris, Bibliothèque Nationale Paris, Musée du Louvre

The Netherlands

Amsterdam, P. and N. de Boer Foundation
Amsterdam, Rijksmuseum, Rijksprentenkabinet
Amsterdam, University Library, University of
Amsterdam
Otterlo, Kröller-Müller Museum
Rotterdam, Museum Boymans-van Beuningen
Rotterdam, Caldic Collection

United Kingdom

London, British Museum, Deptartment of Prints and Drawings

We received great assistance from many institutions and individuals while compiling this catalogue and the accompanying exhibition of Van Gogh's graphic work in the Van Gogh Museum. In addition to our colleagues at the Van Gogh Museum, and to those who are thanked at the appropriate place in the catalogue, we are grateful to: Engelbert Broich, Cologne; Martha Op de Coul, Netherlands Institute for Art History (RKD), The Hague; Roland Dorn, Mannheim; Liesbeth Heenk, London; Peter Joosten, 's-Hertogenbosch; Nico Lingbeek and Francien van Daalen, Amsterdam; Monique Nonne, Paris, Musée d'Orsay; Christine Staufer, Bern, Kornfeld & Klipstein; Susan Stein, New York, Metropolitan Museum of Art; Nathalie Sylvie, Paris; Han Veenenbos, Amsterdam, Vincent van Gogh Foundation.



# A Van Gogh for 15 cents

Although vastly outnumbered by the many hundreds of paintings and drawings that define his oeuvre, Van Gogh's nine lithographs and solitary etching are by no means of marginal importance. The lithographs, in particular, are key works in several respects. All of them were made in Holland, and they shed a great deal of light on the nature of Van Gogh's artistry. He produced a series of six lithographs in The Hague in November 1882, and made two more in July 1883. The lithograph of *The potato eaters* dates from almost two years later, and the lone etching was made at Auvers-sur-Oise in 1890.

Van Gogh's lithographs were deliberate attempts to emulate French and above all English artists, who had a large public for their work, generally wood engravings, in the readers of popular illustrated magazines. The series of illustrations of working-class characters that appeared in the English periodical The Graphic under the collective title 'Heads of the people' was a prime source of inspiration for Van Gogh (fig. 1).2 The large engravings published in this magazine, many of which covered two pages, were also issued separately on a superior grade of paper. Prints of this kind published in large editions were cheap and had a broad appeal. The scenes were predominantly anecdotal and reflected the prevailing taste for social realism. The artists left little to the imagination as regards the sentiments they wished to convey, and if needs be the message could be driven home with a stirring title (fig. 2). The prints were usually engraved by skilled craftsmen after drawings by experienced artists like Luke Fildes, Frederick Walker and Hubert



fig. 1
Hubert Herkomer, Heads of the people drawn from life, II:
The agricultural labourer – Sunday, from The Graphic 10
(1875).

Herkomer. *The Graphic*, in particular, contained superb specimens of their work. Van Gogh was an avid collector of these illustrations, and his collection, which is now in the Van Gogh Museum, runs to more than 1,400 prints.<sup>3</sup>



fig. 2 Luke Fildes. Houseless and hungry, from The Graphic Portfolio 1877.

In November 1882, Van Gogh observed that there was an almost total lack of this kind of work in the Netherlands. The only comparable, popular illustrated periodical was the wafer-thin monthly De Zwaluw, which the publisher Elsevier launched in January 1882. It cost 7<sup>I</sup>/2 cents per issue, and each one had a few full-page engravings, which gave it its subtitle: 'The Popular Paper with Plates'. Van Gogh welcomed its appearance but was disappointed with the quality of the works. 'Has the Zwaluw become a good publication? No, despite containing one or two beautiful sheets it was too meagre, not bold, not serious, not powerful enough; an imitation of what the English do, not original enough. There are two methods: "How not to do it" and "How to do it". "How not to do it", I fear, was Elsevier's arrière pensée, otherwise he would have done it, even if it had cost him money. [...] I do not know the publishers of the Zwaluw well

enough to say precisely where the blame lies, but I know their magazine well enough to take it upon myself to say: "You have not made of it what you could, it could have been and must become better" [291/249]. Van Gogh's dissatisfaction with De Zwaluw is understandable. The engravings it contains seem to have been inspired by those in Christian socialist periodicals like The British Workman, which Van Gogh admired. They are not very imaginative compared with the English prints, and they are also breathtakingly preachy (figs. 3, 4). One of the few illustrations that Van Gogh seems to have approved of was Peter van de Velde's scene of a fisher-boy lighting a pipe. There are two copies of this engraving in his collection, and he himself drew a variant of the subject (figs. 5, 6).4 De Zwaluw evidently did not catch on with the public either, for it ceased publication after two years.

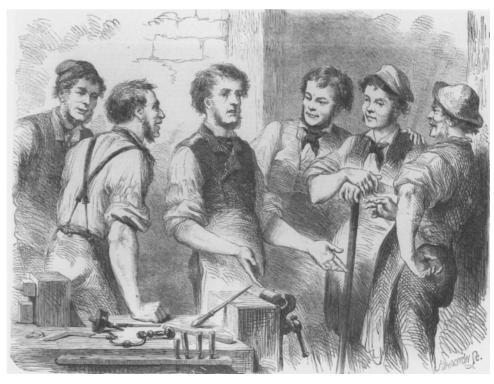


fig. 3

Pleasure in one's work, from De Zwaluw. Volksblad met platen 1 (1882).

fig. 4

J. Johnston, John 'stepping forth' and addressing his fellow-workmen, from The British Workman 1859.



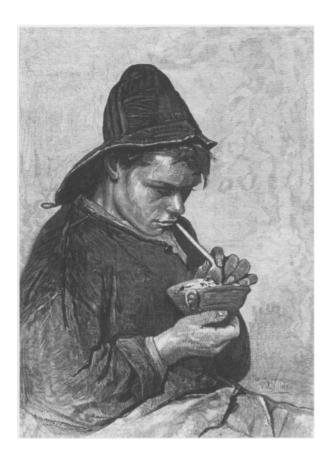


fig. 5
Peter van de Velde, Piet van den Visscher, from De
Zwaluw. Volksblad met platen 1 (1882). Amsterdam,
Van Gogh Museum (Vincent van Gogh Foundation).

Van Gogh's tirade against De Zwaluw was partly prompted by an article that Hubert Herkomer had published in The Art Journal shortly before, which Anthon van Rappard had sent him.<sup>5</sup> Herkomer was one of the leading artists working for the Graphic, and in his article he discussed the wood engraving as an art form and complained about the standard of recent magazine illustrations. He urged his readers to make their displeasure known loud and clear, for 'to you, the public, the art offers infinite pleasure and edification. For you it is really done'.6 This delighted Van Gogh, who believed that art had gone into a decline since Millet's generation, and also felt that the standard of the illustrations in the Graphic had fallen in recent years. It struck

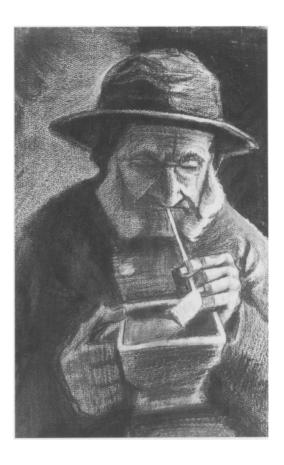


fig. 6
Vincent van Gogh, Fisherman with sou'wester, pipe and coal-pan, 1883. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

such a chord with him, in fact, that he adopted the last sentence in the quotation from Herkomer as a sort of slogan for several months.

In addition to his dissatisfaction with the Dutch magazine and Herkomer's rallying cry, there was a third and very practical reason why Van Gogh began making graphic works in November 1882, choosing lithography as his medium. At the end of October or beginning of November, Theo had written to tell him about a special kind of paper that was being used for the periodical La Vie Moderne. He had learned about it from the graphic artist Félix Buhot. Vincent later quoted his brother as saying: 'I have spoken to Buhot, who knows of a special way of making lithographs. You should try out the paper he will be sending you,'

as Vincent later quoted his brother's words [291/249]. He understood from Theo that a drawing could be made on this paper and then transferred to a lithographic stone (although it turned out that Buhot actually used a printing plate). It was, in fact, what is known as transfer paper, the surface of which is coated with gelatine. There was a smooth type for pen drawings and another with a slightly rough surface that imitated the grain of the stone and was particularly suitable for lithographic crayon. After the drawing had been made, the paper was laid face down on the stone and moistened, which dissolved the gelatine. The stone and the sheet were then run through the press, transferring the scene to the stone with the image reversed. The stone was then prepared for printing in the usual way. The impressions taken from the stone were also reversed, restoring the direction of the original drawing on the transfer paper. Van Gogh immediately saw the great advantages of this paper. It meant that he did not have to work directly on the stone, which is bulky, heavy and sensitive to the slightest trace of grease, and nor did he have to worry about the reversal of the composition. He could make the drawing in his own studio and take it to a printer, who would deal with the technical side of the process. There were even wider implications, as Van Gogh told Van Rappard: 'This new process enables me to work for a lithographic printer far away, without having to send him consignments of stones' [289/R 18]. Here he must have been thinking primarily of the publishers and printers of illustrated magazines.

### Lithography

Van Gogh's choice of lithography was remarkable, not to say decidedly old-fashioned. In the 1870s the lithograph had been overtaken as an autonomous art form by other techniques, chiefly the etching, and as a reproductive technique it was not as common as the wood engraving, which was generally used for the magazine illustrations

that Van Gogh loved so much. Like the printing types of the day, and unlike the lithograph, it was a relief process, which made it far easier to combine with printed matter. Herkomer's article was devoted entirely to wood engraving. Lithography is a planographic process, and was used far less in magazines.

Van Gogh had already come up against that barrier at the very start of his career, when he had hoped to find work as an illustrator. When he was told about transfer paper in The Hague he recalled that back in Brussels, where he lived from August 1880 to April 1881, he had 'tried to be get work from the lithographers there, but was rebuffed by all of them. I asked for other work, my purpose being to see a little of lithography, and above all to learn about it. Such people, though, were not required. Simonneau & Fouvey were the least uncooperative, and said that they had had little satisfaction from the young people they had tried to train, and that business was so slack that they already had enough staff. I spoke of the sheets by De Groux and Rops, and they said, yes, but there were no longer any draughtsmen like them. The impression I got from what I heard there and in other establishments was that lithography was fast dying out' [283/243]. The news about transfer paper, which was no news at all since it had been in use for decades, gave Van Gogh hope for a rosier future for a technique that artists had turned their backs on. 'This new invention of that paper, however, does show that people seem to want to revive it. What beautiful things have been done in lithography, Charlet, Raffet, Lemud and others whom we spoke about recently'.

The international reputation of lithography as an art form remained very shaky in the 1880s. It was not until 1891 that Jan Veth could note with some satisfaction about the Dutch situation: 'In our country, where Allebé used to make such distinguished lithographs, I now see that the younger painters want to help restore the artistic honour of this simple process, which was not disdained by

508 J. SMULDERS & CIE.. Spuistraat te's Gravenhage, Lithographen der Koninklijke Familie. Bekroond op de Tentoonstellingen te London, Haarlem. Amsterdam, Parils, Gothenburg, het Geographisch Congres te Parijs en te Arnhem met Diploma le Graad. VERVAARDIGEN LAND EN ZEEKAARTEN, Topographische werken, Plattegronden, BOUWKUNDIGE TEEKENINGEN en alles wat de Lithographie betreft. Depôt der Topographische en Militaire Kaart der Nederlanden van het Ministerie van Oorlog. NIEUWE KAARTWERKEN. Uitgaven 1880-83. Koningrijk der Nederlanden, schaal 1: 200 000 in losse bladen f10, als wandkzart op rollen f15, op katoen en Rollen f10, op katoen in etni f17.50. Koningrijk der Nederlanden, schaal 1: 400 000 onopgeplakt f1.75, op katoen in etni f3.25, als wandkaart f2.25; id. op katoen met rollen f5.— Koningrijk der Nederlanden, schaal 1: 600 000, Spoorweg- en Stoomtram wegkaart 1882, f 0.75 Wegkair: 1002 f 0.78
Gemeenteatlas van Nederland, schaal 1: 200 000, in 10 bladen, met
Statistick, ingebonden f 7, iedere provincie afzonderlijk f 0.75. id. linnen omslag f 0.90.

Etappe-kaart van Java en Madoera, schaal 1: 500 000 in losse bladen f 10.
op katoen in étni f 13, als wandkaart op rollen f 15, id. op katoen met rollen f 18. Batavia stad en voorsteden, benevens het bebouwde gedeelte van Meester Cornelis, schaal 1: 10000, prijzen als Java en Madoera.

Kaart van Suriname, schaal 1: 200 000 in 10 bladen f 10, als wandkaart opgepakt op rollen f 20. Kadastraal plan der gemeente 's Gravenhage, schaal 1: 3250, in 12 bladen f 12, ieder blad afzonderlijk f 1.50. Platte grand van 's Gravenhage, schaal 1: 7000, in étui f 0.40. Topographische kaart van 's Gravenhage en Omstreken, schaal 1: 50 000, et afzonderlijke kaart van 's Gravenhage op grooter schaal en beschrijving, in Het Scheveningsche Bosch, met de daaraansluitende bebouwing tusscheu Duluweide en Scheveningen, schaal 1: 2000, f 2. Dezelfde, op de sehaal van 1: 4000 in étui, f 0.50. Deze plannen zijn voor de bezoekers der boschjes een zekere wegwijzer.

fig. 7
Advertisement for the J. Smulders & Cie printing works in Adresboek 's-Gravenhage-Scheveningen 32 (1883-84).

great artists like Delacroix and Menzel, Whistler and Manet'. TLithography was, however, extremely popular for practical printed matter like maps and calling cards. In the 1880s The Hague had no fewer than 14 lithographic printers producing this kind of work. One of them was the J. Smulders printing works, where Van Gogh was to make his prints, which specialised in cartography (fig. 7). 9

Van Gogh's choice of lithography was unusual in the early 1880s, and he was well aware of it. However, it did have a number of practical advantages in his case. He had no experience at all with graphic techniques, and lithography demanded

only minimal technical knowledge on his part, especially since he would be working with transfer paper. Making and printing etchings was considerably more complicated and was not suitable for cheap prints in large editions. He would have loved to learn how to make a wood engraving [282/241], but that would mean employing an experienced engraver to carve his drawing in the block, which he could not afford. The lithographic process was cheap by comparison. Transferring the image to the stone was quick, and preparing the stone for printing was a simple matter, unlike cutting the wood-block of an engraving. Dozens of impressions an hour could be turned out on a handpress, and several hundred an hour on a 'modern' high-speed press. All of these considerations brought Van Gogh's ideal of cheap prints for everyone within reach, for Smulders charged only 5 cents an impression for an edition of 100, and even the stone could be bought relatively cheaply [283/243]. The lithograph was also the ideal medium for reproducing Van Gogh's spontaneous, vigorous style of drawing, and would also accommodate his large figures.

### Experiments and plans

When he heard about Buhot's paper from Theo, Van Gogh was fired by the prospect of selling his work to magazines [281/241, 284/244]. At first he was hamstrung by his chronic lack of money, and he assured Theo, his main source of financial support: 'You need not worry that I will do anything more than make the actual drawings for the time being. Experiments with lithography will have to wait until I have some money to carry on with it' [282/242]. In the meantime, though, he was already thinking about a full series of 30 depictions of figures, although he realised that he would still have to do a lot of study in order to carry it off. He had seen from the prints of Johan Michael Schmidt Crans, which were popular in schools but which he found utterly 'insipid', that a project of this

kind could be successful. It is not known which series Van Gogh was referring to, but other graphic work by that artist may give an idea of what Van Gogh disliked about it (fig. 8).<sup>10</sup>

Temptation, though, soon got the better of him. In search of more information he had made enquiries at the Smulders printing works, and it turned out that they had transfer paper in stock. Within a few hours Van Gogh made a drawing on it and returned to Smulders [283/243]. In his next letter to Theo he included his first lithograph, Pensioner with a stick (cat. 1), accompanied by an explanation and an outline of his plans. 'While awaiting further information about the process I have made a lithograph with the help of the printer at Smulders, and I have the pleasure of sending you the very first impression. I drew the lithograph on a piece of prepared paper, probably the same paper that Buhot told you about. I am now very eager to compare the paper of La Vie Moderne with that which I bought from Smulders. S.'s is very expensive, 1 guilder 75 a sheet, but it is pleasant to work on. You can see that I have scratched this sheet as simply as possible, and I will be satisfied if there is anything in it that recalls the old lithographs from the days when there was generally more life in this branch of art than there is now. I can get 100 prints for about 5 guilders, and the stone for a little more. Do you think it would be worthwhile? I would love to make more of them, a series of 30 figures, for example. However, I must first know your thoughts on the printing. This is what I would like: if we could show 30 sheets – not too elaborate but vigorously done - without involving anyone else, which we had printed at our own expense. It would give us more standing with the people whom we will later have to approach, namely magazine editors. However, you have a clearer head for business than I have, and we will talk about it when the occasion arises' [283/243].

Theo's answer was a long time coming, and Vincent was worried that his brother might have been upset by the unexpected expense of his



fig. 8

Johan Michael Schmidt Crans, A woman of

Scheveningen, from De Kunstkronijk, ns 12 (1871).

impulsive foray into graphic art. He assured him that for the time being these were just experiments. The results could be shown to magazine editors in the hope of receiving commissions [284/244]. He mentioned, almost as an afterthought, that the previous week (in other words shortly after his first lithograph) he had made a trial with Sorrow (cat. 2) on what was left of his transfer paper. He was really quite satisfied with his first two experiments, and felt that the prints made a much stronger impression than the drawings.

Although Theo's reply to this letter contained the disappointing news that the letter Vincent had been waiting for must have gone astray (complete

with the 50 francs it contained), Van Gogh was nevertheless very relieved, for his brother was fairly enthusiastic about his first print [286/245]. And that was not his only success, as he informed Theo delightedly around 16 November. 'The men at Smulders's other warehouse on the Laan saw the stone of the pensioner and asked the printer if they could have a print to hang up. No result of my work would please me more than for ordinary working people to hang sheets like that in their rooms or workshops. How true are Herkomer's words: "For you, the public it is really done". A drawing must have artistic value, of course, but in my view this must not prevent the ordinary man in the street from being able to get something from it' [286/245].11

Van Gogh made two new lithographs in the third week of November: Digger and Pensioner drinking coffee (cats. 3, 4). He sent them to Theo, telling him that he had considered submitting his work to De Zwaluw in the hope of earning some money. He was deterred from doing so by the expense of the possibly fruitless journey to Rotterdam, and anyway he first wanted to carry out his plan of making a larger series [287/246]. A few days later, around 26 November, Van Gogh was already working on his fifth stone, the scene that would later be given the title At eternity's gate (cat. 5). Up until then he had left the process of transferring the drawing and the actual printing to the staff at Smulders, but as his plans matured he felt that he needed to learn more about the technical process. 'I have now seen everything done once: the transfer to the stone, preparing the stone and the actual printing. And I have a better idea of what changes I can still make by retouching. Here is the first impression, not counting a botched print. I hope to do better in due course. I am far from satisfied with this effort, but still, improvement must come from practice and trials' [290/248]. At the end of November, in the last of his lithographic experiments, Van Gogh portrayed a workman taking a meal-break (cat. 6), which to

his regret was partly spoiled when it was transferred to the stone. Once again, though, he had followed the printing process closely, and saw its future potential [292/250].

For Van Gogh, his first six lithographs were the opening moves in a plan that was ripening in his mind. Although he considered that the standards of De Zwaluw were too low, the very fact that it was being published showed that a popular magazine of that kind was certainly viable in the Netherlands. On I December he informed his brother of his plans, which he had worked out in great detail, for a complete series of inexpensive prints with subjects 'from the people, for the people', as he later described it [291/249, 293/251]. His original idea of a series of 30 prints had now become part of a much larger scheme. Van Rappard had offered to make a financial contribution, and Vincent, who estimated that he would need 300 guilders in all, now hoped to persuade Theo to give the venture a firmer financial basis. He explained his ideas at length, and here it is worth allowing him to set them out in his own words. 'I believe that the following should be established. Since it is both useful and necessary that Dutch drawings should be made, printed and distributed, for the homes of working people and farms, in a word, for every working man, so various people should unite to do their utmost and direct their best efforts to this end. This association shall not disband before the task is completed, endeavouring to do it as practically and as well as possible. The price of the sheets must not exceed 10 or at most 15 cents. Publication will begin when a series of 30 has been made and printed and the costs of the stones, printers' wages and paper have been paid.

'Those 30 sheets will appear simultaneously but will be obtainable separately, and will together form a whole in a cloth binding with a brief announcement, not referring to the plates, which speak for themselves, but to explain clearly and concisely how and why they have been made, &c'.

'The raison d'être of the association is as follows. If the draughtsmen were to do this on their own they would have to shoulder both the effort and the expense, and the enterprise would fail before half-way completed. The burdens must therefore be shared, so that each is allotted the portion that he can bear and the enterprise brought to completion'.

'Those who enter on this venture look upon it as a duty. Self-interest not being their object, neither the sponsors nor the draughtsmen nor those who contribute in some other way may demand restitution of their share should the enterprise not prove profitable, so the share will be lost, nor may they claim restitution of more than their investment should the enterprise prosper beyond all expectation. In the latter instance, the surplus will be used for the continuation of the work. In the first instance, however, the participants will retain the stones, but the first 700 impressions from each, in any event, will not be for the association but for the people. If the association comes to naught those sheets will therefore be distributed free'. Van Gogh added: 'The receipts from sales will be used first to repay those who advanced money and secondly to provide all those who supplied a drawing with recompense, the amount to be decided later, the same for each draughtsman. Once this has been done, the remaining money will be used for new publications in order to continue the work'. And: 'Immediately after publication of the first series of 30 there must be discussion and a decision on whether or not to proceed. Then, and only then, may anyone who wishes to leave the association do so' [291/249].

Theo's response is not known, but is seems likely that, as an experienced businessman, he would have been rather hesitant about supporting his brother's venture. There is every indication that Van Gogh simply did not have the money to carry on making lithographs, let alone launch a more ambitious project. Not only was Theo evidently unable or unwilling to provide any extra funds, but the money promised by Van Rappard was also not

forthcoming, for he had fallen ill in the winter and Van Gogh did not want to bother him with business matters [341/282]. Although Vincent returned to the subject several times in December, his thoughts were again turning to drawings of working-people. He realised all too well that a sound drawing technique was absolutely essential if his ambitions in the field of printmaking were to succeed. Some time later he gave Theo an evocative description of the connection between the two. 'I have always looked on printing as a miracle, as much a miracle as a seed of corn becoming an ear. An everyday miracle – and all the greater for being everyday. You sow one drawing on the stone or in the etching plate and you harvest a multitude. Can you not understand that it is something I think about a great deal when I am working and that I love it greatly? Be that as it may, my main concern now is to ensure that the seed (the drawings themselves) improves in quality, and even if it does take a little longer I will be content if it improves the harvest, but I have my eye constantly on that harvest' [335/277].

### The trials continue

By now Van Gogh had at last received Buhot's paper from Theo, and in the course of December further information from his brother enabled him to confirm something that he probably already suspected, namely that Buhot was working with a relatively new process and not with lithography at all. It can be deduced from the little he says about it that Theo had written about transferring an image to a zinc plate and about a photographic process. There can be no doubt that Buhot was using a French version of the line plate in a process known as paniconography (a form of photozincography), which was invented as a replacement for the wood engraving and did indeed have photographic applications. The French method also used transfer paper, with all its advantages. The image drawn on it was transferred to a zinc plate, and after special preparation those parts that were not to hold ink



fig. 9 Anthon van Rappard, *Head of a blind old man*, 1883. Amsterdam, Rijksmuseum, Rijksprentenkabinet.

were etched away and the image could then be printed in relief, just like a wood engraving. Van Gogh had already seen several examples of this printing method. He found the results acceptable, but all the same 'I fear that the new process is one of those things that cannot fully satisfy one and that it is really a little too sweet.

I mean, an ordinary etching, an ordinary wood engraving or an ordinary lithograph has a charm of originality that cannot be replaced by anything mechanical' [296/254]. He remained true to the technique with which he now had some experience. 'As far as lithography is concerned, because I have seen the printing process and the full preparation of the stone several times now, I am seriously

considering making lithographs at some time without the aid of paper or anything else, that is to say by simply drawing on the stone itself'. However, he was still curious about what Buhot had to say, and it is not inconceivable that the two artists got in touch, for in February 1883 Van Gogh told Van Rappard that he was corresponding about the new method [311/R 21]. It remained in his mind as an alternative mode of reproduction, and he mentioned it in several letters [336/278, 344/284, 363/299].

The subject of lithography came up again in February 1883, when Vincent sent Van Rappard information about its technical features, and especially about transfer paper. He included a sample



fig. 10
A photograph of the *Potato diggers* ordered by Vincent van Gogh in 1883. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation). Present whereabouts of the drawing unknown.

of the paper he had used the previous November [323/R 29]. Vincent told his friend more in his next letter [327/R 30], and had already written to Theo saying that he hoped to work with Van Rappard on a series of lithographs of working-class 'types' [325/271]. He spoke of this again several times over the next few months [333/R 32, 335/277, 337/R 33]. The collaboration never took place, however, and one of the reasons would have been the uncertain state of Van Rappard's health. What Van Gogh probably did do was encourage his friend to make the handful of lithographs in his *oeuvre*, one of which is a portrait of a blind man after a drawing that Van Rappard had made in the autumn of 1882. In May 1883, while visiting him in Utrecht, Van

Gogh had been full of praise for the drawing [347/R 35], and the lithograph was probably made shortly afterwards (fig. 9).<sup>12</sup>

Van Gogh's plans for a series of inexpensive prints had come to nothing. Quite apart from the nobler aspirations behind the enterprise, one important consideration was that it would promote his own drawings. In July, Van Gogh therefore decided to have some of them photographed (fig. 10). He could show the photographs to potential clients, and Theo could let his Paris friends see what his brother was doing.

Van Gogh produced two more lithographs in July 1883: Gardener by an apple tree and Burning weeds (cats. 7, 8), both of which were considerably



fig. 11 Vincent van Gogh, *Pensioner with a stick* (imp 1.2), 1882; pasted onto a greenish blue paper, probably by the artist.

smaller than his previous prints. They were drawn in pen on the smoother type of transfer paper, but Van Gogh was not very pleased with the quality of the impressions. These, too, were trials. He deliberately chose the size of an 'illustration croquis' [366/301] – a rapid sketch for a magazine. This is undoubtedly why he put a border around the scene of weed-burning, for margin lines of this kind were often placed around wood engravings.

### Taking stock

For nine months Van Gogh had nurtured ambitions for a series of lithographs with varying intensity but had got no further than the experimental stage. Wearied by his lack of money and the difficult relationship with his companion, Sien Hoornik, he decided to leave The Hague and go to the countryside in the north-eastern province of Drenthe. This, of course, ruled out the possibility of making any more lithographs, but he would not have been dissatisfied with his progress to date, particularly as regards the experiments of November 1882. Admittedly, some things had gone wrong due to his unfamiliarity with the technique and to a few technical problems, but he was clearly pleased with several of the sheets. Theo and Anthon van Rappard received impressions of all his prints, and his friend Furnée got three, the Digger, Pensioner drinking coffee and A workman's meal-break (imps. 3.2, 4.1, 6.2). 13 He also showed his November lithographs to people who came to his studio, and he asked his brother to let his friends see them, so he evidently considered them representative of his work.

Even more significant is the fact that he apparently considered one lithograph suitable for sale, for he pencilled a price on one of the impressions of *At eternity's gate* (imp. 5.6). It is printed on a better grade of paper than most of his other lithographs, and was to be sold for 15 cents or 15 centimes. Since a centime was worth even less than a cent he was abiding by his resolution of December 1882:

'The price of the sheets must not exceed 10 or at most 15 cents' [291/249].

Another remarkable aspect of Van Gogh's assessment of his efforts as a graphic artist is that he seems to have thought about how they should be presented. Two prints, both now in the Van Gogh Museum, are pasted onto a greenish blue paper and have borders drawn with the ruling pen (imps. 1.2, 3.1; fig. 11). Although the evidence is not conclusive, it seems likely that this was done by Van Gogh himself, for he also pasted the wood engravings in his collection onto stiff paper, sometimes of almost the same colour. Many of those wood engravings, which were such important models for Van Gogh, also had a margin around the scene, and the borders around his own prints gave them a similar appearance.

### Working method

Although Van Gogh is not always very clear on the point, and despite the loss of several of the drawn models for his lithographs (see the catalogue entries), he certainly made a detailed preliminary study for each print. One prime reason for doing so was that he could not risk making a mistake on the expensive transfer paper. All the studies were roughly the same size and were unusually large for figured works intended for sale. This had been pointed out to Vincent several times [292/250], but it was the size that suited him best and was about the same as the examples in Charles Bargue's drawing manual, *Exercices au fusain*, which he had copied many times when he first embarked on his career.<sup>14</sup>

Van Gogh squared the drawing with a grid of horizontal and vertical lines which are still clearly visible on several of the sheets (fig. 12). In principle, this time-honoured method enabled him to enlarge or reduce the image on the transfer paper, provided he preserved the same relative proportions, Van Gogh was familiar with this method and had previously used it to scale up copies of

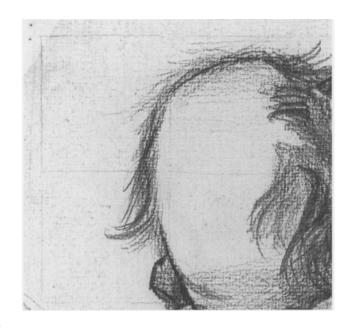


fig. 12 Vincent van Gogh, detail showing part of the grid on Old man with his head in his hands, 1882. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

prints, but it seems that he did not do so now, for all the drawings were copied in the same size, right down to the details.

The transfer paper was of course destroyed in the process of transferring the image to the stone, but the granular structure of the crayon passages in the first six lithographs identifies the variant Van Gogh used. It was 'grained paper' [327/R 30], so called because the gelatine surface on which the drawing was made imitated the slightly rough texture of a 'grained' stone. The familiar lithograph structure seen in the prints was therefore not imparted by the stone (which in this particular combination had to be smooth, not grained) but by the paper. Judging from the prints, the maximum size of the sheet seems to have been approximately 48 x 32 cm. If Van Gogh needed more room for the scene he had to add the missing part on the stone itself (cat. 3) or in the print (imps. 6.2, 6.3).

The drawing was made with the same materials that an artist would use when working directly on the stone: a greasy crayon or ink (Van Gogh employed autographic ink). His first series of six lithographs were done mainly in crayon, supplemented with the brush in ink here and there. In other respects, too, the drawing method did not deviate from that used for working on the stone. Corrections could be made by erasing or scraping out with a needle, a scraper (also known as a *grattoir*), or other implements. Van Gogh later gave Van Rappard a detailed account of these technical operations [327/R 30] (fig. 13).

The drawing was then transferred to the stone as described above. Once that had been done the artist still had an opportunity to use the needle or scraper, or make corrections or additions on the stone with crayon or ink. The missing section of the *Digger*'s spade was added in this way.

It is not easy to make out from the prints whether the scraping and erasing was done on the paper or the stone. However, it is known from a letter to Van Rappard that the top section of the *Workman's meal-break* (cat. 6), which had not transferred to the stone properly, was reworked with the scraper [309/R 20]. Once the image was approved the stone was prepared for printing.

Van Gogh was not always satisfied with the first impressions, and he announced that he still wanted to retouch the Digger and the Pensioner drinking coffee (cats. 3, 4) on the stone [287/246]. There are no indications that he ever did so, for not one of his lithographs is known in different states. This, again, was probably due to shortage of money, because once a stone has been 'set' it can no longer be retouched without undergoing another treatment stage. Van Gogh must simply have found that too expensive, and since these were only experiments he adopted a course which is a nightmare for purists among graphic artists and print collectors. He made his retouchings and additions on the prints themselves, sometimes sparingly but sometimes without any restraint. As we know from a letter to Theo [284/244], he was quite pleased with Sorrow (cat. 2),

Attered Reppared Steents voo, his brief was 24 lebrary and see the flowers of the wind graphs and the seed of the

fig. 13 Vincent van Gogh, sketches of a needle and a scraper in letter 327/R 30, c. 5 March 1883. Present whereabouts unknown.

and none of the three known impressions has been reworked. The *Pensioner with a stick* (cat. 1), *Pensioner drinking coffee* (cat. 4) and *At eternity's gate* (cat. 5) were either left untouched or only lightly reworked. The *Digger* (cat. 3) and the *Workman's meal-break* (cat. 6), on the other hand, were often heavily retouched (see the catalogue entries).

Most of the impressions were printed on cheap, machine-made wove paper, and one with the Digger is actually on the back of a groundplan of a school. For some prints, though, Van Gogh permitted himself a more de-luxe variant; another impression of the Digger, as well as one Pensioner drinking coffee, are printed on the fairly coarse watercolour paper that he favoured for drawings at that time (imps. 3.1, 4.2), and for two impressions of At eternity's gate he used high-grade, laid drawing paper (imps. 5.6, 5.7).

Van Gogh would also have used transfer paper for the two lithographs he made in the summer of 1883 (cats. 7, 8), but it is not known whether he bought it from Smulders on this occasion. It was not grained paper, in any event, for this time he worked with a pen and needed paper with a smooth surface to transfer that effect convincingly onto the stone, which was also smooth. It is impossible to discover whether he also used the type of paper he had received from Buhot. Although it was intended for transferring an image to a printing plate it could probably also be used for the transfer lithograph. Unfortunately, though, we have no specific technical details on the consignment from the French artist. Once again, Van Gogh made his corrections on the prints. He did so mainly with pen and ink, but he was also prepared to experiment, because various impressions of the Gardener by an apple tree (cat. 7) were reworked with a small roller impregnated with ink in order to give the print a slightly more robust effect. It was for that same reason that he also applied a wash to the lower half of the stone for one of the impressions of Burning weeds (imp. 8.4).

### The subjects

The subjects of the lithographs that Van Gogh made in The Hague fall into three groups. Sorrow, the first drawn versions of which were made as early as the spring of 1882, is in a category of its own. Van Gogh's figure pieces often have a deeper significance, but Sorrow can be regarded as the only 'personification' in his oeuvre. Unlike almost all his figures, the woman is not a 'type' made instantly recognisable by distinctive clothing or an action, and her setting is equally indeterminate. The motif derives from ideas about the position of the lonely woman in the harsh modern world that Van Gogh got from the writings of Jules Michelet. He found their embodiment in the person of Sien Hoornik, the model for the pitiful woman in Sorrow, who had lost her way in life (see cat. 2).

The figures in the other five prints from November 1882 are all 'types' of ordinary people: a proud old man with a decoration pinned to his lapel, the same man taking his ease and drinking a cup of coffee, a labourer or peasant digging, a sorrowful old man at the end of his life by the dead embers of a fire, and a workman enjoying his mealbreak (cats. 1, 3-6). Unlike *Sorrow*, these figure pieces are types 'from the people, for the people' who were to make up Van Gogh's planned series of 30 prints.

The two lithographs from the summer of 1883 (cats. 7, 8) are of subjects taken from country life, as were his drawings of that period. The figures no longer occupy the foreground, but are part of a scene of everyday peasant life. It was this that provided Van Gogh with most of his subjects in the next 2<sup>I</sup>/2 years. These two lithographs are therefore closely related to his work from Nuenen, which is where he made his next lithograph: *The potato eaters*.

### The potato eaters

In September and October 1884, Van Gogh again felt the need for reproductions in order to make his work better known. He had photographs made

of six works that could serve as calling cards (fig. 14). By the following spring he was setting his sights higher, for he was now aware that he was beginning to mature as an artist, and he began looking for more fitting forms of reproduction. When their father's death brought Theo to Nuenen at the end of March 1885, Vincent asked him about the reproductive process used by the Boussod & Valadon gallery, where Theo worked. This was the popular 'Goupil engraving', which owed its name to the predecessor of Boussod & Valadon, and was a variant of the photogravure. A photographic negative was used to transfer an image to a specially prepared plate, which was then developed and printed. The sale of these reproductions was one of the gallery's chief sources of income.

Van Gogh was rather taken aback by the cost of making these engravings, so he cast around for other methods. A few weeks later he told Theo: 'Today I went to Eindhoven to order a small stone, since this must be the first in a series of lithographs, which I propose to take up again. When you were here I asked you about the cost of making reproductions with the G. & Cie process. You said, if I remember rightly, that it was 100 francs. Well now, the old, ordinary lithographic process, which is so out of favour nowadays is much cheaper, particularly in Eindhoven perhaps. I can get the use of the stone, grained paper and the cost of printing 50 impressions for 3 guilders. I am thinking of making a series of subjects taken from peasant life, in short – les paysans chez eux' [496/400].

The subject of his first Nuenen lithograph was already decided on, for Van Gogh had just completed his large, ambitious study for *The potato eaters* (fig. 15), and wanted to let people know about the existence of this canvas, which was very important to him. 15 The scene struck him as being suitable for an illustration in a magazine like the Parisian *Le Chat Noir*, which Theo had told him about, and he accordingly added a small pen drawing of it to his letter. The lithograph he was planning, however, was not intended for publica-

tion but was, as he put it, 'completely private'. The print was to give his and his brother's friends an idea of his painted masterpiece, rather like an oversized, artistic birth announcement card. Van Gogh was firmly convinced of the merits of *The potato eaters*, and ended his letter with a flourish: 'Incidentally, I don't really care if they [Le Chat Noir] don't want it, because I will lithograph what I want to lithograph' [496/400]. It was in this mood of defiant self-assurance that he did just that in the next few days, probably in an edition of several dozen prints (see cat. 9).

Van Gogh was undoubtedly strengthened in his decision to take up lithography again by the pages that Charles Blanc devoted to the technique in his Grammaire des arts du dessin. 16 He had read the section on painting over and over again, and quoted from it at length. The following section deals with the graphic arts, and given his keen interest Van Gogh would certainly not have skipped it. Blanc was very enthusiastic about lithography, and lamented the fact that it had become so unpopular. For although it was a German invention, he said, lithography was an art ideally suited to the artistic temperament of French masters. Artists like Charlet, 'an artist of genius', had found the ideal mode of expression for the technique. 17 They did not work, as the Germans did, from an initially light drawing towards an increasingly heavy effect, but the other way around. 'The French artist has put his finger on the problem. He understands that the forces have to be attacked fearlessly and firmly. In order to do so he applies heavy masses of crayon to the stone, to which they adhere firmly, and then brings them together and harmonises them in a lighter manner. The German draughtsman, on the other hand, who is more careful and timorous, begins lightly, applying one delicate passage to another, only adding the greatest force at the very end. In this way the energetic tones, applied to the light passages, do not attach directly to the stone and cannot absorb the amount of ink that is needed to produce heavy, saturated areas'.18



fig. 14
Vincent van Gogh's calling-card with the Weaver and his loom, 1884. Amsterdam,
Van Gogh Museum (Vincent van Gogh
Foundation). Present whereabouts of the painting unkown.

fig. 15 Vincent van Gogh, *The potato eaters*, 1885. Otterlo, Kröller-Müller Museum



That French method was completely in accord with the robust and immediate drawing style used by Van Gogh, who had a hopeful eye fastened on the French art market. He made his lithograph of *The potato eaters* at the printing works owned by Dirk Gestel in Eindhoven, and on this occasion worked with considerable selfassurance directly on the stone, under the slightly worried gaze of the printers. 'Without even making a preliminary sketch he began working directly with lithographic crayon. Nor did he have a model. He worked from memory. With broad, heavy lines he produced angular, rugged heads of a peasant family at table, drinking coffee and eating by lamplight. Although this was apparently the first time he had drawn on a stone it did not bother him in the least. He scratched with the needle and rubbed with his thumb and fingers as if he was working on paper, and although my brother told him that one should avoid touching the surface of the lithographic stone with one's fingers, because it leaves smudges, he didn't pay the slightest heed, much to the amazement of our lithographer, who looked on such work with contempt' (see cat. 9).

Van Gogh did not take the trouble to reverse the scene on the stone, so the print is the mirror image of the painted versions of *The potato eaters*. He did plan to make a new lithograph in the same direction as the completed painting, but it never materialised. The series devoted to 'les paysans chez eux' remained no more than an idea, and *The potato eaters* was Vincent's last lithograph.

### Mixed feelings

In the years that followed Van Gogh lost the graphic ambitions he had had in The Hague and Nuenen. After discovering modern art in Paris he concentrated mainly on painting. In 1888, when he was living in Arles, the subject of making lithographs cropped up again in his letters. Interestingly, though, it was not raised by Van

Gogh but by Paul Gauguin. The latter was living and working in Brittany with a number of friends, among them Emile Bernard and Charles Laval. and Van Gogh and Gauguin kept each other informed of their plans and progress. In the early spring of 1888, the Breton artist's colony had the idea of making and publishing lithographs, and Gauguin asked Van Gogh if he would be interested in taking part in the project. Vincent told his friend that the idea did not really appeal to him. The peevish tone of his refusal was partly due to his irritation with Gauguin, who was constantly putting off his visit to Arles. 'But you write about business, you speak of lithographs. This is my opinion: to make lithographs in the evenings, you, I, Bernard, Laval... fine, of course I will join in that, but that business of publishing them regularly, I will most definitely have nothing to do with that until I am richer. I don't even have enough money to paint. You are always having to spend money when you make lithographs, even if you don't buy the stones. It would not cost so very much, I don't say that, but for a publication, however modest, the four of us would have to invest at least 50 francs each. And more besides.... Contradict me if you wish, I will not discuss it any further, but I mean what I say. I already had a go at it once, but the "and more besides" that I added means that it would absolutely not last and above all will not succeed with the public. And it will go on costing us money. Even if we don't recoup our costs, then I am, if needs be, in favour of making those lithographs. On the other hand, I would never agree to publishing them, even free of cost. If they are at our own expense and for our own pleasure and use, I repeat, then I will take part. You have other intentions?? Then I will not

Van Gogh had evidently become a little sceptical of his earlier attempts at graphic art, and one wonders whether, during his two years in Paris, where after all he was very close to the centre of things, he had tried in vain to publish his work in

be part of it' [706/549].

magazines or in some other way. Whatever the answer, he preferred to keep expensive projects of this kind at arm's length for the time being.

On 20 January 1889, Gauguin (who had already left Arles after his unsuccessful attempt at collaboration with Vincent had ended in such a dramatic dénouement) wrote saying that on Theo's advice he had started making lithographs in order to publicise his work [741/GAC 35]. Less than a month later Vincent reacted quite enthusiastically to Theo's news that his friend had indeed made the prints. He, though, still had no ambitions in this direction.

In December of that year there was a cautious change in his standpoint. Theo had written telling him about 20 very successful lithographs after the work of Monticelli that Auguste Lauzet had made for a book about the painter. 19 Monticelli was a favourite of the Van Gogh brothers, and Lauzet was thinking of making lithographs of his work in Vincent and Theo's small collection of paintings. Theo's elated description had its effect on Vincent. 'Some day I would myself like to make one or two such plates after my own canvases. At the moment, for instance, I am working on a canvas of women picking olives which would be suitable,' he mused in a letter [830/617], and in January he repeated his wish to make reproductions of his own work [835/620, 841/623]. It is also clear from this that Van Gogh's basic intentions had changed. Any new graphic work would not be intended for cheap, popular publication, but as a way of making his work known in modern art circles.

### An etching

Circumstances dictated that Van Gogh's next, and last graphic work was not a lithograph but an etching. In May 1890 he left the asylum at Saint-Rémy and moved to Auvers-sur-Oise, where Dr Paul Ferdinand Gachet would keep an eye on his health. Gachet was an amateur artist who painted and etched, and he had a hand press on

which he printed his own works.<sup>20</sup> That presented Van Gogh with an unexpected opportunity, as he wrote to Theo on 17 June. 'I hope to make some etchings of subjects from the south, let's say six, because I can print them free of charge at M. Gachet's, who said that he will print them for nothing if I make them. That is definitely something I must do, and if you approve we will do it in such a way that it will be a sort of sequel to Lauzet's Monticelli book. And Gauguin and I will probably etch some of his canvases: the painting that you have, and then above all the things from Martinique, and M. Gachet will print those plates too. We will of course allow him to make impressions for himself as well. M. Gachet will come to see my canvases in Paris some time, and we will select a few in order to make etchings after them' [894/642]. Van Gogh had also written to Gauguin around the same time, telling him that he wanted to make etchings, and specifically mentioned the Arlésienne and Cypress against a starry sky [893/643]. In addition, Vincent's sketchbook from this period contains six sketches of subjects he had painted in Provence, and it has rightly been suggested that these drawings may have been the pictures he was thinking of etching.<sup>21</sup> They are two versions of the Vase with sunflowers, the Vase with irises and The Alyscamps from Arles, and the Women picking olives, The ravine and Vase with irises from Saint-Rémy (fig. 16).

Van Gogh's etching, Portrait of Dr Gachet (cat. 10) which is also known as 'l'Homme à la pipe', 22 was probably finished by the time he wrote these letters, although he makes no mention of it in them. The portrait was an exercise for Van Gogh. The impressions that can almost certainly be attributed to him (with Dr Gachet's assistance, of course) show that he experimented a great deal with the effects offered by the technique. This, though, was to be his only etching. Painting clearly demanded all his energies. In the last six weeks of his life he made more than 40 paintings, many of them large, which is an average of one a day. There was little



fig. 16 Vincent van Gogh, sketch of *Women picking olives* in a sketchbook of 1890. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

time left for other artistic ambitions.

Van Gogh died on 29 July 1890. The etching plate with Gachet's portrait remained in the doctor's possession and passed to his son on his death in 1909. Dr Gachet generously honoured Van Gogh's wish to make his work better known in avant-garde circles by means of a print he had made himself. An impression was a prized possession among artists, judging by a letter that Lucien Pissarro wrote to the doctor on 12 May 1891. 'I have friends here, artists, who are very interested in the works of our poor friend, Vincent van Gogh; they have seen the etching he made at your house and would be very happy to have an impres-

sion; we could make an exchange if you wish'.<sup>23</sup> Dr Gachet certainly gave one to Pissarro.<sup>24</sup> The artist Roderic O'Conor, a friend and colleague of Paul Gauguin at Pont-Aven who greatly admired Van Gogh's work, also had an impression, which he may have got directly from Dr Gachet or his son. It is also known that the critic Julius Meier-Graefe received an impression as a present (imp. 10.24). Gachet's son was influenced by commercial considerations on a few occasions (see cat. 10), but his intentions, too, were undoubtedly mainly idealistic, for many museums and art-lovers received a print from him. He specifically mentioned the 'artistes nippons' (see cat. 10). Over the years

Auvers became a place of pilgrimage for the Japanese, and many of them called on Gachet.<sup>25</sup>

So far, more than 60 impressions of the etching have been located, and in an edition of that size the etching did justice, albeit posthumously, to the artist's wish to make his work better known to lovers of modern art

Sjraar van Heugten

References to Van Gogh's letters in this catalogue are given in the form of two numbers set within square brackets. The first refers to the Dutch edition of the collected letters of 1990, the second to the English edition of 1958. For more details see the 'Note to the reader' on p. 33.

- 1 The only previous specialist study on Van Gogh's graphic oeuvre is Juliana Montfort, 'Van Gogh et la gravure,' *Nouvelles de l'Estampe* 2 (1972), pp. 5-13.
- 2 The influence of these illustrations (and of social realism in art in a broader sense) has been stressed in many publications. Above all, though, see Nottingham 1974-75; Hope B. Werness, exhib. cat. Vincent van Gogh: the influences of nineteenth century illustrations, Tallahassee (The University Fine Arts Gallery, Florida State University) 1980; Manchester 1987; and London 1992.
- 3 See Louis van Tilborgh, "A kind of Bible": the collection of prints and illustrations, in cat. Amsterdam 1987, pp. 38-44
- 4 I previously drew attention to this similarity in Sjraar van Heugten et al. (eds.), exhib. cat. *Vincent van Gogh*, Rome (Galleria Nazionale d'Arte Moderna) 1988, nos. 62-63.
- 5 Hubert Herkomer, 'Drawing and engraving on wood', *The Art Journal* (1882), pp. 133-36 and 165-68.
- 6 Ibid., p. 168.
- 7 Jan Veth, 'Holland' in Richard Graul and Friedrich Dörnhöffer (eds.), Die Lithographie von ihrer Erfindung bis zur Gegenwart mit einem Anhänge: die photomechanischen Reproductionsverfahren, Vienna 1903,

- pp. 233-56. Veth was quoting from an unpublished note he made in 1891. He does not mention Van Gogh's lithographs. For an account of the popularity of lithography in the 19th century see also S. Moulijn, *De lithografische prentkunst*, Amsterdam 1918, who does discuss Van Gogh (pp. 58-59). Speaking of the position in Holland, Moulijn observes: 'Vincent van Gogh (1853-1890) was very probably the first painter in the Netherlands to start drawing on the stone again' (p. 58).
- 8 This information is taken from [F.G. Waller], Steendrukkers in Nederland, 1809-1875 (typescript), n.p., n.d. [c. 1927]. Further entries were added to this typescript in pen, taking it past 1900. It is now in the Rijksprentenkabinet of the Rijksmuseum in Amsterdam.
- 9 The history of the Smulders printing works, which was then located at No. 55, Spuistraat, is not well documented, and virtually no useful archive material has been preserved. A book containing cursory information was published when the firm celebrated its 125th anniversary in 1969: Sjoerd de Vries, 125 jaar vakmanschap, n.p., n.d. [The Hague 1969].
- 10 Johan Michael Schmidt Crans (1830-1907) worked for the magazines Kunstkronijk and Nederlandsche Spectator. For his contributions to the latter see Nop Maas, De Nederlandsche Spectator. Schetsen uit het letterkundig leven van de tweede helft van de negentiende eeuw, Utrecht & Antwerp 1986, passim.
- 11 The Smulders warehouse was at No. 3, De Laan in The Hague.
- 12 Moulijn, op. cit. (note 8), pp. 59-60, mentions a few other lithographic experiments by Van Rappard: a small female figure that looked very like an etching, invitations for the Utrecht Art Circle in 1886-87, and a study of an arum. The only lithograph mentioned in the catalogue of Van Rappard's oeuvre, however, is the head of the blind man; see Jaap W. Brouwer et al., Anthon van Rappard: companion & correspondent of Vincent van Gogh. His life & all his works, Amsterdam 1974, cat. 84. Cat. 81, a Seated old Drenthe woman, is described as an etching. There is a print of it in the Van Gogh Museum (p 474 V/1962), and at first sight it certainly looks very much like an etching. On closer examination, however, it turns out to be a lithograph,

and was probably drawn directly on the stone. This is undoubtedly the female figure mentioned by Moulijn. Jaap Brouwer kindly drew my attention to two magazine illustrations by Van Rappard which appeared in Nederland-Insulinde, Utrecht 1883 (unpaginated), and Holland-Krakatau, The Hague, n.d. [1883], p. 20. The first is of a weaver at his loom, and may have been made with the aid of transfer paper. Incidentally, it is clear from a drawing by Van Rappard in the Rijksprentenkabinet (Rijksmuseum, Amsterdam) that he had at some time observed the printing process, for it shows a printer inking a lithographic stone; see Brouwer op.cit., cat. 151, there dated 1886-88.

- 13 These prints were bought by the Vincent van Gogh Foundation in 1963. Correspondence with the Furnée family is also preserved in the museum, inv. nos. b 1553 V/1962 and b 1554/1962.
- 14 See cat. no. 2, note 1.
- 15 For The potato eaters see Van Tilborgh 1993.
- 16 Charles Blanc, Grammaire des arts du dessin, Paris 1867, pp. 702-07.
- 17 Ibid., p. 705.
- 18 Ibid., p. 704.
- 19 Adolphe Monticelli. Vingt planches d'après les tableaux originaux de Monticelli [...] lithographiées par A.M. Lauzet, Paris 1890, was published by Theo van Gogh's employer, Boussod, Valadon & Cie. It is in fact a portfolio of large reproductions with an introduction by Paul Guigou. Two of the works reproduced, nos. 4 and 15, were from the collection of Vincent and Theo and are now in the Van Gogh Museum. See cat. Amsterdam 1987, nos. 1.312 and 1.307 respectively.
- 20 The press still exists. In 1946 Paul Gachet Jr gave it to the artist Anti Hajosi-Lemarin, and it is now in the Le Prince Noir cultural centre in Les Baux-de-Provence.
- 21 See Johannes van der Wolk, The seven sketchbooks

- of Vincent van Gogh, New York & London 1987, pp. 302-09, and Johannes van der Wolk et al., exhib. cat. Vincent van Gogh. Drawings, Otterlo (Museum Kröller-Müller) 1990, pp. 20-21.
- 22 The etching is also occasionally referred to as *Le Fumeur*. Both titles probably came from Dr Gachet or his son, or both. See cat. no. 10, note 1.
- 23 The letter is in the Van Gogh Museum, inv. no. b 885 V/1975.
- 24 In a letter to John Rewald of 13 July 1950, Gachet wrote: 'The proof of l'Homme à la pipe of which you speak is doubtless the one which my father had given to Lucien Pissarro' (translation by John Rewald). A copy of Rewald's translated transcription of this letter was given to the museum by David Tunick.
- 25 On Japanese travellers to Auvers-sur-Oise and their visits to Paul Gachet Jr see Kinoshita Nagahiro, 'The Japanese pilgrims and their journeys through the world of Van Gogh,' in Kôdera Tsukasa (ed.), *The mythology of Vincent van Gogh*, Tokyo & Amsterdam 1993, pp. 397-408.

# Catalogue

### Note to the reader

The following catalogue entries are by Sjraar van Heugten. They deal with any points of particular interest raised by various impressions of each print. For the full data on all the impressions see the Documentation section on pp. 87-108.

References to Van Gogh's letters in this catalogue are given in the form of two numbers set within square brackets. The first refers to Han van Crimpen and Monique Berends (eds.), De brieven van Vincent van Gogh, 4 vols., The Hague 1990, the second to The complete letters of Vincent van Gogh, 3 vols., Greenwich (Conn.) 1958. All the quotations from the letters, however, have been checked by Michael Hoyle and revised where necessary. The F numbers in the texts refer to the relevant catalogue numbers in J.-B. de la Faille,

The works of Vincent van Gogh. His paintings and drawings, Amsterdam 1970; the JH numbers to Jan Hulsker, The complete Van Gogh: paintings, drawings, sketches, New York 1980. The key to the abbreviated literature references is on pp. 108-09.

The abbreviation 'imp.' is used for references to specific impressions. 'Cat.' applies to the complete group of impressions from a specific stone or plate, and to the relevant catalogue entry.

The author gratefully acknowledges the assistance of Francien van Daalen and Nico Lingbeek in clarifying aspects of Van Gogh's print technique. A number of observations on the way the prints were made and on Van Gogh's unorthodox approach to graphic art are based on the discussions we had.

### 1 Pensioner with a stick

The Hague, c. 5 November 1882



fig. 1a
Vincent van Gogh, Pensioner with a stick, 1882.
Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation). Study for cat. 1.

Shortly after hearing from Theo about the transfer paper used by Buhot, Van Gogh discovered that the Smulders printing works had a batch of it in stock. He immediately bought a sheet and returned a few hours later to have his first lithograph printed from it [283/243]. He sent 'the very first impression' of *Pensioner with a stick* to Theo, saying: 'You can see that I have scratched this sheet as simply as possible, and I will be satisfied if there is anything in it that recalls the old lithographs from the days when there was generally more life in this branch of art than there is now.' He was pleased when his brother told him that he liked the print [286/245].

It is based on a drawing Van Gogh had made in September 1882 of one of his favourite models (fig. 1a), the pensioner (known as 'weesman' or 'orphan man' in Dutch) Adrianus Zuyderland.<sup>1</sup> He appears in various attitudes and outfits in many of Van Gogh's drawings from this period, as well as in three other lithographs (cats. 4, 5, 7). In this drawing he is posing proudly, a little solemnly even, in his long coat. The sheet still bears traces of the grid of horizontal and vertical lines that Van Gogh used to copy the drawing accurately (and in the same size) onto the transfer paper, much of which he later erased. The lithograph has various additions and corrections. The stick is a little too long in the drawing, so Van Gogh shortened it in the lithograph and added a small shadow to suggest that it was resting on the ground. Zuyderland, too, has been given a shadow. Another addition is the decoration that the pensioner is wearing on his left lapel: a metal cross that he was awarded for his part in the hostilities



imp. 1.2





surrounding the emergence of the state of Belgium in 1831.<sup>2</sup> This touch adds to the dignity of the composition.

Van Gogh also sent an impression of his first print to Anthon van Rappard. The latter drew his friend's attention to a few less successful passages, to which Vincent replied: 'I think that your remarks about errors of drawing in the lithograph are correct, and I now see them myself. I would like to write at greater length about your statement: "One should only send something into the world if that something can meet the strict demands of technique". Art dealers say the same, and I do not believe what they say' [285/R 19]. In addition to this critique from his friend, Van Gogh also had a great triumph with the print, as he reported to Theo. Smulders's storemen had asked the printer if they could have a copy of it, and Van Gogh took this as confirmation that his work appealed to the people whom he regarded as potential buyers. 'No result of my work would please me more than for ordinary working people to hang sheets like that in their rooms or workshops. How true are Herkomer's words: "For you, the public it is really done" [286/245].

There are four known impressions of the *Pensioner with a stick*, all on cheap, machine-made wove paper. The Van Gogh Museum has two from the Van Gogh family collection. One bears the annotation 'épreuve d'essai' (imp. 1.1), the other '1<sup>re</sup> épreuve' (imp. 1.2). That first proof impression is pasted onto a greyish, green-blue piece of paper and is surrounded by a drawn border.<sup>3</sup> The 'épreuve d'essai' is probably the first impression, which was sent to Theo.

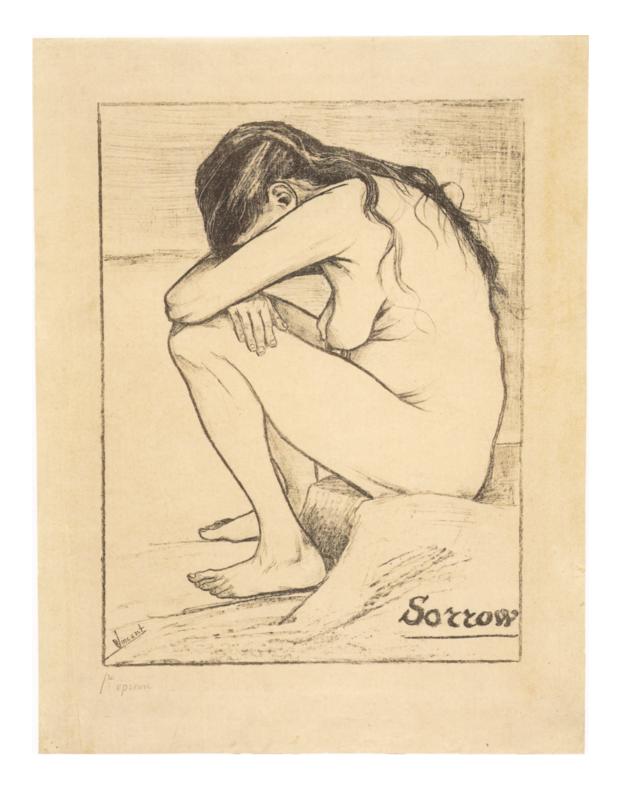
A third impression came into the possession of a cousin and namesake of Vincent van Gogh (it is not known precisely how), and finally ended up in the collection of the couturier Jacques Doucet (imp. 1.3). It is not annotated. The purpose of the faint pencil lines in the background is unclear.

The print that prompted Van Rappard's criticism, which is annotated 'épreuve d'essai' (imp. 1.4),

passed with several other of Van Gogh's prints into the collection of Lessing J. Rosenwald, which is now in the National Gallery in Washington.

- 1 See W.J.A. Visser, 'Vincent van Gogh en 's Gravenhage,' in *Die Haghe. Jaarboek 1973*, n.p., n.d. [The Hague 1973], pp. 1-125, with the identification of Zuyderland on pp. 62-65. Visser was able to identify him from the number 199 on his coat in one of the drawings (F 954, JH 287), which corresponded to Zuyderland's name in the register of the Dutch Reformed Almshouse in The Hague. Incidentally, it is tempting to read the number in the drawing as '399' rather than '199' due to the squiggly way the '1' is written. Visser's reading is correct, however, and the number 399 does not even appear in the almshouse register. My thanks to Mrs S.L. Atema of the Hague City Archives.
- 2 Ibid., pp. 63-64.
- 3 See the Introduction, p. 23.





#### 2 Sorrow

The Hague, between 6 and 11 Nov. 1882

Sorrow is in a class of its own within the series of lithographs that Van Gogh made in The Hague. The careworn female figure does not belong with the working-class types (cats. 1, 3-6) or with the agricultural labourers (cats. 7, 8). Nor does she really have a counterpart in the rest of Van Gogh's oeuvre. The emphatically linear style of this lithograph is also unique. Van Gogh said that he derived it mainly from Millet's La Bergère (fig. 2a) and from English models, but it also relies to a large extent on Bargue's drawing models.1 As to the iconography, this is the only representation by Van Gogh that can truly be regarded as a personification. Almost all the other figures in his oeuvre are quite easily identifiable 'types,' but this woman embodies the abstract concept of Sorrow, and even her setting is indeterminate.2

The reason why the subject is so unlike those of the other lithographs is that Van Gogh conceived of it more than six months before he embarked on his print project, at a time when his head was filled with very different ideas. He made his first drawing of Sorrow in April 1882, and as he said in a letter to Theo, he considered it the best figure study he had yet done. 'Today I sent you a drawing by post, to show my gratitude for so much that you have done for me in this otherwise bleak winter. Last summer, when you had that large woodcut by Millet, La Bergère, I thought: how much can be done with just one line. I do not, of course, pretend to express as much as Millet with a single contour, but I have tried to put some feeling into this figure. I now just hope that the drawing will appeal to you. [...] It is not the study from the model and yet it is directly from the model.

You should know I had two sheets of underlay under my paper. I had used some force in order to get the outline right, and when I removed the drawing from the board it had been impressed very clearly on the two underlayers, and I immediately worked it up after the first study, with the result that it is even fresher than the first one. I have kept the other two for myself and would not like to part with them.' He confessed that this was not his usual style of drawing, and that he had not shied away from sentiment. 'I wanted to say something like:

Mais reste le vide du coeur Que rien ne remplira [But the void in the heart remains, Which nothing can fill],



fig. 2a

Jean-Baptiste Millet after Jean-François Millet,

La Bergère. Amsterdam, Van Gogh Museum
(Vincent van Gogh Foundation).

This misprint belonged to Van Gogh.

as in Michelet's book' [215/186]. In a slightly later letter he compared the scene with landscapes in which he wished to express a similar sentiment, a 'deep sorrow' [250/218]. He explained the correspondence at greater length in connection with a new version of the subject which has since been lost. 'I have now finished two larger drawings. First, Sorrow, but in a larger size, just the figure, without the setting. The pose is slightly altered, though. The hair does not hang down the back, but forwards, and is partly plaited. This reveals the shoulder joint, the neck and the back. And the figure is more carefully drawn. The other drawing, Les racines, is of a few tree-roots in a sandy soil. I have tried to give the landscape the same feeling as the figure has, that of rooting oneself grimly and passionately in the earth, as it were, and yet being half torn out by the storms. I wanted to express something about life's struggle in both that pale, slender woman's figure and in those black, angry roots. Or rather, because I have tried to be faithful to nature as I saw it, without philosophising about it, something of that great struggle entered both, almost without my willing it' [221/195].

The drawing that Theo received was the second, worked-up version, which contains few clues as to the meaning of the scene. The woman is seated in a desolate landscape in which a few scraggy branches in blossom and some flowers appear to allude to hope (fig. 2b). In fact, they have a more specific meaning. Sien Hoornik, the model and the woman with whom Vincent was living at the time, was pregnant (although that is not really apparent in Sorrow), and for Van Gogh the blooms must have symbolised the young life that was on its way. Quoting from memory, he gave the drawing a motto from Jules Michelet's La Femme: 'Comment se fait-il qu'il y ait sur la terre une femme seule délaissé'.3 Six months later Van Gogh evidently realised that all this embellishment was unnecessary, and he made his lithograph from the simple version of Sorrow, with its almost featureless setting.



fig. 2b Vincent van Gogh, *Sorrow*, 1882. Wallsall, Wallsall Museum & Art Gallery.



fig. 2c Helen Paterson, 'Ninety-three' - Dolorosa, from The Graphic 9 (1874). Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

The more detailed drawing is nevertheless important for an understanding of the subject, which originally had a highly personal connotation but ultimately took on a more general meaning. Sien Hoornik's life could have served as a case study for Michelet's La Femme, which Van Gogh admired so much. The French author describes how the industrialised modern age and the harsh life of the city robbed women of their traditional occupations as seamstresses and spinners and drove them into the factories. They risk desperate loneliness and miss the true fulfilment of their lives, which is to have a family and give their love to their children and their husband, and inspire the latter to great deeds. At this point in his book he avoids mentioning an even harsher fate, prostitution, but later on he speaks of 'the martyrs, the saints of prostitution who suffer it out of filial piety or maternal duty [...]. Their heart broken, but pure, pure, purer than any woman's heart, thirsts for honour, for love, and no one has more right to be loved'.4 Van Gogh must have had a shock of recognition when he met Sien. She was a seamstress who had fallen into prostitution, she was pregnant and had been deserted by the child's father. What is particularly interesting in this context is that Van Gogh himself added the word 'délaissé' (abandoned) to his motto for Sorrow, for Michelet speaks only of a lonely woman, and not specifically of one who has been abandoned. Incidentally, it is doubtful that he deliberately twisted Michelet's words to suit his own purpose. Many of the quotations in his letters are very freely rendered, and he sometimes paraphrases unconsciously. The form of words he used to tell Theo how he met Sien seems to have been borrowed from Michelet in precisely that way.5

Michelet's ideas provided the basis for Sorrow, but their development into an image may have been influenced by a wood engraving of 1874 by Helen Paterson. Entitled Ninety-three: Dolorosa (fig. 2c),6 it shows a woman desperately searching for her children in the turbulent period following

the French Revolution. It is not known when Van Gogh first saw this print. His earliest mention of it is at the beginning of 1883, in other words after he had made Sorrow, in letters to Theo and Anthon van Rappard [307/262, 311/R 21], comparing Sien to the woman in Paterson's print. Other significant points are that the two subjects are related and the titles almost interchangeable. The translation of 'Dolorosa' (evidently an allusion to the 'Mater dolorosa') is 'sorrowful' or 'sorrow-stricken'. It seems very likely, then, that Van Gogh knew of the print in early 1882. Sien's pitiful loneliness, Michelet's ideas and Paterson's wood engraving must have coalesced in his mind to give him the subject for his drawing.

Van Gogh began on the lithograph in the second week of November, as he told Theo in a letter of 14 November. 'Last week I made another trial with the figure of Sorrow on what was left of the printing paper,' and he was pleased with the result. The impression was 'much more powerful than the drawing (because of the lithographic crayon)' [284/244].

There are three known impressions of the print. The two in the Van Gogh Museum (imp. 2.1, 2.2) come from the collection of the Van Gogh family, and must have belonged to Theo. Around 16-18 November 1882, Vincent told his brother: 'By the same post you will receive the very first impression of Sorrow. I enclosed one with a broader margin for Heyerdahl and another one for Buhot, but because they are larger I do not know if the post office will accept them. You, of course, can take whichever one you wish and get more impressions of it, but I have marked the very first one "1re epreuve" [286/245]. This is imp. no. 2.1, which has that annotation at bottom left. It is impossible to say whether imp. 2.2, annotated 'epreuve d'essai', is one of the other two impressions mentioned by Van Gogh, but its margin is only a fraction wider.

Theo had complimented Vincent on the drawing when he received it in April [216/187], but his

reaction to the lithograph is not known. Later, certainly, he regarded it as so important that he had it photographed in order to publicise it. In a letter to his mother written a little over a month after Vincent's death he wrote 'I sent the photograph of Sorrow to Wil [his youngest sister]. [...] More photographs will be taken of drawings and the other lithographs; I think many people will be interested in them'. The photograph that he sent to Wil is now also in the Van Gogh Museum, and is of imp. 2.1, the 'very first impression' which Vincent had earmarked for Theo.

The third print, also an 'épreuve d'essai', in the Museum of Modern Art in New York, is the one that Van Gogh gave to Anthon van Rappard (imp. 2.3). 'First I want to tell you that I am now on my fourth stone, and I enclose impressions of the three that you do not have. I still have to retouch two of them, the digger and the coffee-drinker,' he told his friend on 26 November 1882 [289/R 18]. The third lithograph, which he did not mention by name, was *Sorrow*. It evidently needed no retouching, and indeed all of the three known impressions are as they came from the press. The gestation period had been long enough for Van Gogh to capture the image perfectly, in all its force.

- 1 Charles Bargue, Exercices au fusain pour préparer à l'étude de l'académie d'après nature, Paris 1871. Van Gogh copied the models in this book many times at the start of his career. Jan Hulsker had already associated Sorrow with Bargue; JH, p. 42. One of the authors who has gone into the subject of Bargue's influence is Louis van Tilborgh, "A kind of Bible": the collection of prints and illustrations, in cat. Amsterdam 1987, pp. 38-44, esp. pp. 40-41.
- 2 For the iconography of *Sorrow* see, among others, Hope B. Werness, *Essays on Van Gogh's Symbolism* (unpublished dissertation), Santa Barbara 1972, ch. 2, 'Images of sorrow and anguish,' pp. 34-62; and Carol Zemel, "Sorrowing women, rescuing men". Van Gogh's images of women and family,' *Art History* 10 (1987), pp. 351-68. On *Sorrow* and other portraits of Sien see Juleke van Lindert 'Vincent van Gogh en de

verheffing van het portret,' in Juleke van Lindert and Evert van Uitert, *Een eigentijdse expressie: Vincent van Gogh en zijn portretten*, Amsterdam 1990, pp. 7-100, esp. pp. 10-12.

- 3 Jules Michelet, *La Femme*, Paris 1860. The edition used here is Paris 1865, with the correct words on p. 37: '[...] comment se fait-il sur la terre qu'il y ait *une femme seule*?'.
- 4 Ibid., p. 412.
- 5 In letter 223/192 of 3-12 May 1882 (when he had already made the drawing of *Sorrow* and had sent it to Theo), Van Gogh confessed that he had embarked on a relationship with Sien. 'Last winter I met a pregnant woman, deserted by the man whose child she was carrying in her body. A pregnant woman roaming the streets in winter she had to earn her bread, you know how.' Michelet (see note 3), on the same page that provided the motto for the second drawing of *Sorrow*, describes a woman as follows: 'I met her last winter, still young but going downhill, fallen from silk to serge.'
- 6 This print is often associated with Sien, but not as a specific model for *Sorrow*, probably because Van Gogh did not mention it until after he had made his own print. However, Hope Werness, op. cit. (note 2), p. 40, does see a connection between the two.
- 7 The letter is in the Van Gogh Museum and is dated 8 September 1890; inv. no. b 937 V/1962.

#### 3 Digger

The Hague, c. 20 November 1882

The lithograph of the *Digger*, a common motif in Van Gogh's *oeuvre*, was preceded by several figure studies of the same model, as the artist told Van Rappard. 'I have drawn the digger in 12 different poses and am still looking for better ones. He is a marvelously fine model, a true veteran digger' [289/R 18]. The lithograph was made after a drawing done in lithographic crayon and autographic ink [287/246] which is now lost, along with several other sheets. Only three of the 12 or more studies survive. Two of them show the man from the back, the third from the front (figs. 3a, 3b).

Van Gogh made this lithograph at the same time as the Pensioner drinking coffee (cat. 4), and sent the first proof impressions to Theo on 22 November 1882. In the accompanying letter he told his brother that he had run into some problems this time. The autographic ink which he had used to draw on the special paper did not transfer to the stone properly, and another part of the composition had been lost during the printing process. Although he found the drawn models better and hoped to retouch the stones from them, he was not entirely dissatisfied. 'I think that there is something rough and unbridled in these prints, and since that is what I was after it reconciles me a little to the loss of things that were in the drawing' [287/246]. He wrote in similar terms to Van Rappard, who received his copies of the two prints a few days later [289/R 18].

Van Gogh also had a few experiments in mind: 'When the printer has the time we are going to make some experiments by applying a sort of wash over it during printing, and we are going to try out different types of paper and printing ink' [287/246]. The subject of the *Digger* struck Van Gogh as being suit-



fig. 3a Vincent van Gogh, *Digger*, 1882. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

able for *De Zwaluw*, although a week later he was very scathing about this popular illustrated magazine. However, Van Gogh never carried out his proposed experiments, nor was the lithograph published.

As can be seen from the prints, the transfer paper was too narrow to take the entire composition, for Van Gogh had to fill out the blade of the spade on the stone. One odd thing about the lithograph is the pattern of lines caused by a 'flamed' wood grain, which is particularly noticeable in the man's torso. Van Gogh must have rested the transfer paper on rather rough planks of wood when he made the drawing, and the pressure he exerted on the lithographic crayon picked up the grain of the wood. This is the only of his prints to have this patterning, so it can be assumed that the effect was unintentional.

Given Van Gogh's statement that he would retouch the stones after a few impressions had been pulled, one would expect at least two different states of the lithographs of the Digger and the Pensioner drinking coffee, but that is not the case. Retouching on a stone that had already been prepared for printing would have required technical operations which Van Gogh was incapable of doing on his own, and having them done by the printers at Smulders was evidently beyond his means, strapped for cash as he always was. Instead he reworked the impressions. He made changes using various techniques, and in two of the prints he made extensive additions which gave the scene a more specific character. The man is no longer digging in a void, but has become a peat cutter in one print (imp. 3.2) and a peasant in a field in the other (imp. 3.4). The signature, which seems to have been spoiled when the drawing was transferred to the stone, has been reinforced with ink in two cases (imps. 3.1, 3.3), and he signed another print a second time after the printed signature had been covered by his drawn additions (imp. 3.2).

The Van Gogh Museum has two impressions of the *Digger*. One (imp. 3.1), annotated '1<sup>re</sup> epreuve', has hardly been reworked at all, merely being given



fig. 3b Vincent van Gogh, *Digger*, 1882. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

a light, grey wash. It is a good impression on strong watercolour paper, and like one of the prints of the Pensioner with a stick (imp. 1.2) it is pasted on a greenish blue piece of paper and set in a drawn border. The second Digger in the museum's collection (imp. 3.2) must have been a proof impression, for it is printed on the back of the ground-plan of a school.<sup>2</sup> This print has been heavily retouched with black ink and white and grey watercolour, transforming the man into a peat cutter, judging by the angular passage at bottom left. He is shown in a gently rolling landscape (at top right there is a house partly hidden by a hill), probably the duneland countryside where Van Gogh made drawings of peat cutters some six months later [349/287]. That and two other prints (imps. 4.1, 6.2) came from the Furnée family. In The Hague Van Gogh had become friendly with P.A. Furnée, a surveyor and amateur artist, and gave him tips from time to time. It was then that he must have made him a present of the three prints.

The impression for Anthon van Rappard (imp. 3.3), annotated 'Epreuve d'essai', entered the Bibliothèque d'Art et d'Archéologie in Paris as part of the Doucet Collection. Various parts of the composition have grey washes, and there are a few faint pencil lines around the impression, by the blade of the spade, for instance.

The fourth known print (imp. 3.4) is now in the Graphische Sammlung of the Staatsgalerie in Stuttgart. It is heavily retouched with pencil and gouache and has a wash.<sup>3</sup> The landscape added around the figure is probably meant to be a field, judging by the area at top right, turning the man into a peasant working the land. The misprinted signature can just be seen at bottom left.

- 1 See the Introduction, p. 12.
- 2 See under imp. 3.2 in the documentation on p. 91.
- 3 It is probably gouache, but the identification is not entirely convincing. My thanks to Ulrike Gauss for her kind assistance.













### 4 Pensioner drinking coffee

The Hague, c. 20 November 1882



fig. 4a Vincent van Gogh, Pensioner drinking coffee, 1882. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation). Study for cat. 4.

When Van Gogh sent Theo and Van Rappard an impression of the *Digger* he also included a print of the *Pensioner drinking coffee*, which he had made at the same time (see cat. 3). Once again, he would have made several studies of Adrianus Zuyderland before selecting one of them as the model for his lithograph. Two of those figure drawings still survive: one in Otterlo, 1 and the sheet from which the lithograph was made, which is now in the Van Gogh Museum (fig. 4a). It still bears faint traces of the grid with which Van Gogh squared it so that he could make an accurate copy on the transfer paper. He was evidently quite pleased with this version of the subject, for he drew a second, more finished variant.<sup>2</sup>

There are three known impressions of the *Pensioner drinking coffee*. Two are in the Van Gogh Museum (imps. 4.1, 4.2); the figure in imp. 4.1 has been lightly retouched. This sheet is annotated '1<sup>re</sup> epreuve', and is one of the three lithographs that Van Gogh gave to his friend, P.A. Furnée (see imps. 3.2, 6.2). Imp. 4.2 is printed on water colour paper.

The third print is in a private collection and has been untraceable, but judging by a photograph it too was only slightly retouched, if at all.

- 1 F 976, JH 265
- 2 F 996a, JH 264, now in a private collection.



imp. 4.1

#### 5 At eternity's gate

The Hague, 26-27 November 1882



fig. 5a Vincent van Gogh, Old man with his head in his hands, 1882. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation). Study for cat. 5.

It was at Etten that Van Gogh, still a neophyte artist, first tackled the subject of the sorrowful, poverty-stricken man or woman that was so popular in 19th-century Realist art, several examples of which were known to him. In September 1881 he made a drawing which he called Worn out, after one of his favourite prints by Thomas Faed. It is a rather stiff composition of a despondent man with his head buried in his hands by the dead embers of a fire (fig. 5b). Van Gogh took the drawing with him when he moved to The Hague, and returned to the subject in the last week of November 1882, as he reported to Theo. 'Today and yesterday I drew two figures of an old man sitting with his elbows on his knees and his head in his hands. I originally made it of Schuitemaker, and I kept the drawing because I wanted to make a better one some day. I may also make a lithograph of it. How beautiful an old workman like that is, with his patched bombazine clothes and bald head' [288/247]. Two days later, on 26 November, he wrote to Van Rappard telling him that he had drawn the subject three times using two different models. One of those drawings survives and is now in the Van Gogh Museum (fig. 5a). It served as the basis for the lithograph that Van Gogh made the next day. He squared it with a grid, which is still faintly visible, and then copied it meticulously onto the transfer paper. On 27 November, the printers transferred the image to the stone as Van Gogh looked on. 'I have now seen everything done once: the transfer to the stone, preparing the stone and the actual printing. And I have a better idea of what changes I can still make by retouching. Here is the first impression, not counting a botched



print. I hope to do better in due course. I am far from satisfied with this effort, but still, improvement must come from *practice* and trials' [290/248].<sup>1</sup>

Initially he also called the lithograph Worn out, like the earlier drawing. However, the autograph annotation, 'At Eternity's Gate', on an impression in Teheran (fig. 5c), which is the print that once belonged to Van Rappard, shows that he had second thoughts and settled on this as the title. It has the same literary resonance as the names given to so many social realist scenes from English art of the day, and it has been suggested that it was inspired by one of Hubert Herkomer's wood engravings in The Graphic, which Van Gogh knew. That print is called At death's door, and the subtitle describes the scene in which a kneeling man is the central figure: 'Peasants of the Bavarian Alps in prayer, awaiting the arrival of the priest who is to administer the last rites to a member of the family'.2 It is certainly possible that this title set Van Gogh thinking, but his own title probably had its origin in one of his favourite books, John Bunyan's The pilgrim's progress. It does not, admittedly, contain these exact words, but the concept of the 'Gate to the Celestial City' plays a prominent role throughout the book. As Bunyan wrote in his 'Apology':

'This book it chalketh out before thine eyes
The man that seeks the everlasting prize:
It shews you whence he comes, whither he goes;
What he leaves undone; also what he does:
It also shews you how he runs, and runs,
Till he unto the Gate of Glory comes'.3

Van Gogh had got to know Bunyan's book during his intensely religious period, and even after he turned away from dogmatic belief and embraced a more personal and humanistic experience of faith he continued to find a great deal of value in *The pilgrim's progress*. He regarded the arduous struggle for existence and the human desire for love, happiness and security as part and parcel of a pil-



fig. 5b Vincent van Gogh, *Worn out*, 1881. Amsterdam, P. and N. de Boer Foundation.



fig. 5c

Detail of imp. 5.5, with the title At eternity's gate in the artist's handwriting.

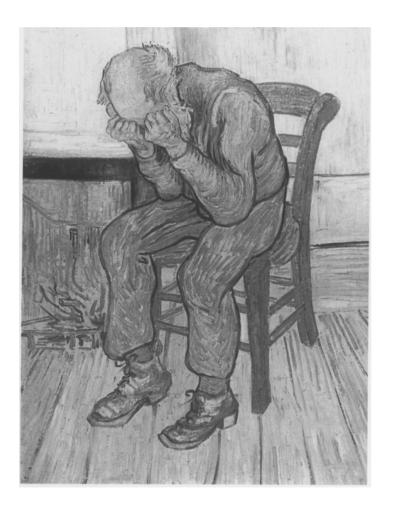


fig. 5d Vincent van Gogh, *At eternity's gate*, 1890. Otterlo, Kröller-Müller Museum.

grimage through daily life. He found the quasireligious feelings that this aroused in him forcefully expressed by painters who worked in the Realist tradition, and also by the English writer. 'There is something of M. Maris or Millet in Bunyan, a reality that is more real than reality, so to speak, but you have to learn how to read it, for then there is something unprecedented about it, and he knows how to say unsayable things' [154/133]. Van Gogh wanted to express all of this with At eternity's gate, as he explained to Theo. 'It seems to me that it is a painter's duty to try and put an idea into his work. In this print I have tried to express (although I cannot put it as beautifully or as strikingly as it is in reality, of which this is just a weak reflection in a dark mirror), what I believe to be one of the strongest proofs of the existence of "quelque chose là-haut" that Millet believed in, that is to say the existence of a God and an eternity, certainly in the inexpressibly moving quality that there can be in the expression of a little old man like this, perhaps without him even being aware of it, when he sits so quietly in the corner by his hearth. Also something grand, something noble, that cannot be intended for the worms. Israëls has done it so very beautifully.

'Perhaps the most splendid passage in *Uncle Tom's cabin* is the one where the poor slave, knowing that he must die, sits by his fire for the last time and recalls the words:

Let cares like a wild deluge come, And storms of sorrow fall, May I but safely reach my home, My God, my heaven, my all.

'This is far removed from all theology – simply the fact that the poorest little woodcutter, peasant on the heath or miner can have moments of emotion and a state of mind which give him a feeling of an eternal home which he is nearing' [290/248]. It was thoughts of this kind that Van Gogh summarised so succinctly in his title, At eternity's gate.<sup>4</sup>

Van Gogh considered the hands and the head to be the best part of the lithograph [292/250],

although he was far from satisfied with the first printing, as he told Theo [290/248]. However, the seven known impressions of At eternity's gate show that he could not have been very dissatisfied either, for only one of them (one of the two prints from the collection of the Van Gogh family now in the Van Gogh Museum) was lightly worked up with ink (imp. 5.1). Another sign of his approval is the fact that two of the impressions (imps. 5.6, 5.7) are on good-quality, laid paper, whereas almost all his other lithographs are on cheap, machine-made paper. One of them (imp. 5.6), even proves that Van Gogh considered the print good enough to sell, for he added the annotation: 'il faut que ces feuilles se vendent à 15 cts' [cents or centimes]. The 'feuilles' is probably a reference to these impressions on the better grade of paper.

In later years, too, Van Gogh remained attached to At eternity's gate, whatever its short-comings. While living in Paris he evidently considered it worth framing, for it spent a long time with a frame-maker called Boyer [594/473]. In the asylum at Saint-Rémy, where he made paintings after prints by beloved masters like Millet and Delacroix, this was the only one of his own works that he 'translated into colour (fig. 5d)'.5

1 A few years ago I was struck by the remarkable similarity between Van Gogh's scene and a figure in an illustration by Arthur Boyd Houghton in Dickens's Hard times. Louis van Tilborgh drew attention to this in 'Vincent van Gogh and English social realism: "And the truth is that there is more drudgery than rest in life",' in Manchester 1987, pp. 119-25, with the illustration on p. 122. At almost the same time, in 's-Hertogenbosch 1987-88, no. 4, Maureen Trappeniers remarked on the similarity of both Worn out and At eternity's gate to a wood engraving by Théophile Schuler which Van Gogh probably knew. Leafing through 19th-century illustrated books and magazines one discovers that there are quite a few depictions of mournful figures with their heads in their hands. See, for example, a magazine that Van Gogh liked to read, The British Workman, February 1862, p. 344. Two other illustrations in the same magazine are roughly comparable: August 1860, p. 270 and December 1860, p. 288. Clearly, then, Van Gogh made two variants of an established theme, perhaps without having any specific model in mind.

- 2 London 1992, no. 69. In letter 323/R 29 of c. 27 February 1883, Van Gogh told Van Rappard that he had two copies of the print.
- 3 John Bunyan, *The pilgrim's progress*, has been reprinted many times since its first publication in London in 1678. The edition used here is London 1679, with the quotation on p. A6 recto
- 4 Van Gogh quoted the poem *Uncle Tom's cabin* in French:

Que le malheur sombre déluge que des tempêtes de malheur s'abbattent sur moi – mon refuge,

Ma Paix, mon tout – c'est Toi Seigneur

According to Soth, the edition he used was La Case de l'Oncle Tom ou Vie des nègres en Amérique, Paris (Hachette) 1853. For more information on Van Gogh and the influence that Uncle Tom's cabin had on his work and on At eternity's gate see Lauren Soth,

'Vincent van Gogh reads Harriet Beecher Stowe,'

Word & Image 10 (1994), pp. 156-62.

5 F 702, JH 1967, now in the Kröller-Müller Museum in Otterlo. On this copy after a work of his own see Cornelia Homburg, *The copy turns original. Vincent van Gogh and a new approach to traditional art practice* (diss.), Amsterdam 1994, pp. 118-20.

# 6 A workman's meal-break The Hague, end of November 1882

As with the subject of At eternity's gate (cat. 5), it was at Etten that Van Gogh had first experimented with a scene of a man breaking off work in order to have a meal. He described that now unknown sheet in a letter to Anthon van Rappard of 12 September 1881. 'I recently made a drawing, Lunch hour, a seated labourer drinking coffee and cutting a slice of bread. On the ground a spade that he has brought with him from the field' [182/R4]. It is clear from the description that the drawing must have been an early precursor of the print that Van Gogh made in the last week of November 1882. No drawn model for the lithograph is known. In earlier publications the man's supposed occupation is given in titles such as The miner's breakfast and Fisherman, sitting on a basket, cutting bread, 1 but the less specific A workman's meal-break seems more appropriate.

Van Gogh set his model against a background of trees and bushes which suggest a rural setting. Like the Digger, however (cat. 3), the man undoubtedly posed in the artist's studio and not in the open air. Van Gogh had an old fish-basket which he took with him on drawing expeditions to serve as a seat [252/220]. Its primary purpose, though, was probably to carry the implements he needed, for on those forays he took not only pencil and paper but also a board on which to rest his paper and a collapsible perspective frame, and the basket would have come in handy for carrying them. The man in the lithograph is probably sitting on that very basket, the suggestion being that it is associated with his work. Van Gogh used distinctive and preferably old-fashioned attributes of this kind in order to give his models the stamp of authenticity.

Van Gogh sent one impression each to his brother and Van Rappard, but said that the print was a failure [292/250, 309/R 20]. The autographic ink he had used to draw the scene on the special paper had run when it was transferred to the stone, spoiling the top half, particularly in the head and the hands. He had only been able to correct this partially by using a scraper on the stone. He was not too disappointed, though, and believed that Van Rappard would see that 'there are things in it which prove one can work forcefully with this process and can render materials, like the basket, the trousers and the muddy boots. And although I myself found the sheet very ugly the first few days, I have since become more reconciled to it, and if I were to start all over again I would do it in the same, more vigorous way, with a ground behind it' [309/R 20].

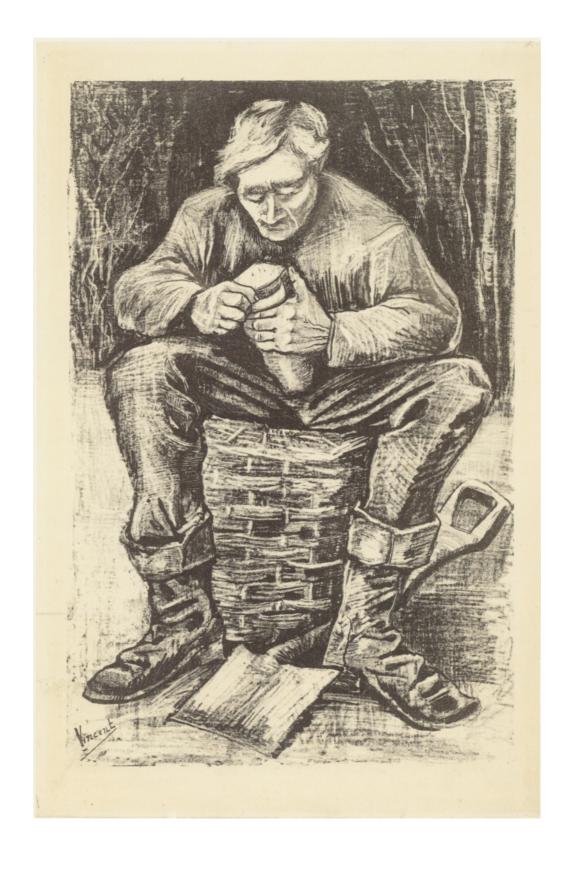
It has not been possible to make all the details of the provenance fit together neatly. There are certainly four surviving impressions. A fifth, the existence of which is suggested by sketchy information, has not been located. The provenance details probably do not refer to two further impressions but to the print in the Boymans-van Beuningen Museum in Rotterdam (imp. 6.3).<sup>2</sup>

The Van Gogh Museum has two impressions, one with a provenance going back to Theo van Gogh (imp. 6.1). It is the only one of the three that has not been worked up. Van Gogh evidently wanted to let his brother see the result without any delay, despite the partial failure in transferring the image to the stone.

The museum's second impression (imp. 6.2) came from the Furnée family, and was one of the three prints which Van Gogh gave to his friend, the surveyor P.A. Furnée (see imps. 3.2, 4.1). At the top, Van Gogh added a strip approximately I centimetre wide with the brush in black ink, and worked the scene up with ink, grey watercolour and a wash.

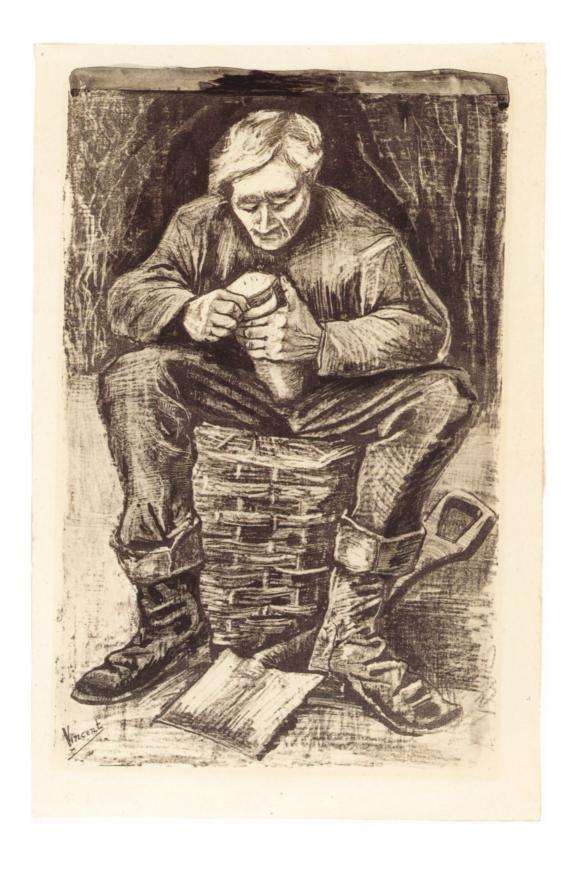
The Boymans-van Beuningen Museum has an impression retouched with ink (imp. 6.3), and with











a brushed border almost 2 centimetres wide at the top. Van Gogh also made corrections in and around the seated man, and applied a wash to him and to the ground. This is probably the impression that once belonged to Anthon van Rappard, and later possibly came into the possession of the art dealer J.H. de Bois.<sup>3</sup>

A fourth copy came into the possession of the De Kanter family (imp. 6.4), but its present whereabouts are unknown. There is no way of telling whether Van Gogh made changes to the scene.

- 1 These are the respective titles given in the catalogue Verkoop van werken door Vincent van Gogh, Rotterdam (Kunsthandel Oldenzeel) 10 November-15 December 1904, no. 63, and in the oeuvre catalogue by Jan Hulsker, JH 272. In De la Faille the print has the descriptive title Man sitting on a basket cutting bread (F 1663). Vanbeselaere 1937, p. 97, gave it the title Schafttijd (Meal-break) without any further comment.
- 2 See the documentation on p. 94.
- 3 Heijbroek 1993, p. 207.

### 7 Gardener by an apple tree The Hague, mid-July 1883

After concentrating on drawing for six months, Van Gogh decided to take up his lithographic experiments again in July 1883. This resulted in two prints. Both are smaller than his six previous lithographs, for he now wanted to try working on a scale that would be suitable as an 'illustration sketch' for magazines and books [366/301].

The idea for the first and largest of the two lithographs was provided by a drawing that he had made in the first week of June 1883 on a visit to an old people's home, where he was given permission to make studies. 'From the window I sketched an old gardener by a crooked apple tree' he reported to his brother. He also told Van Rappard that he found it a fascinating subject. Five weeks later, his faithful model Adrianus Zuvderland came to pose, and Vincent suddenly recalled the subject of the gardener. He no longer had the sketch, so he reconstructed the scene as well as he could from memory. The pensioner, with his bushy muttonchop whiskers, played the part of the stooping gardener – a tiring pose that must have made this a memorable session for the old man. In a letter to Theo, Vincent made a rough sketch (fig. 7a, see p. 66) of what he felt to be the fairly successful end result, which has since been lost, and even thought of having it photographed [365/300]. He abandoned that idea, possibly because he was not happy with the previous photographs of his work, and it is certainly true that the ones that survive are not of a very high standard. Instead he decided that this and the scene of weed-burning (cat. 8) would make ideal lithographs.

He immediately sent impressions of both prints to his brother, who found them a little 'meagre'.



imp. 7.1

Vincent had to agree, but tried to explain to Theo that it was due to the way he was living. 'It doesn't surprise me at all when I think how a person's physique influences his work, and my life is too dry and meagre. Truly Theo, we should have had a little more to eat in the interests of the work, but it was not possible and it will remain so if I do not get a little more space somehow' [366/301]. He was hoping for more financial support from Theo and his friends in Paris, but in the meantime was not abandoning hope for the lithographs. 'I have received more impressions of the autographs, but they are still weak. However, the man now says that he should have used more ink and that he will give me better ones.' He admitted that other works he had made also suffered from the same defect of 'la sécheresse' ('a certain dryness') during this difficult period [368/303].

The composition of the man labouring by the tree, the spindly branches of which extend across the full width of the scene, is certainly very successful, but the two lithographs of July 1883 do look a little anaemic compared to their six forerunners. This is partly because Van Gogh made the drawing on the smooth type of transfer paper using a rather fine pen. This delicacy is a drawback, for the lines can lose a lot of their force when transferred to the stone. Earlier that year Vincent informed his friend Anthon van Rappard in an eloquent passage that he considered the use of the pen a risky process for lithography, and not just in conjunction with transfer paper. 'I know of only one medium if one wishes to work with a fine point and still remain vigorous, and that is etching. I feel that if one wants to work with the pen in autographic ink one should certainly not use one any finer than an ordinary writing pen. Very fine pens, like very elegant people, are sometimes surprisingly useless, often lacking suppleness or elasticity which, I believe, most ordinary pens have to a certain extent' [327/R 30]. Although the pen he used for this lithograph was not all that fine, Van Gogh still did not manage to get the forceful effect he was looking for.

Two of the five known impressions once belonged to Theo. Vincent clearly regarded the one in the Van Gogh Museum (imp. 7.1) as a complete failure, for he used it as the wrapper around some impressions he sent to his brother. Theo's address is on the back, together with the information: 'Imprimé / contient 2 fls [feuilles] estampes imprimés', and the paper still bears traces of the adhesive used to seal the roll. The print was spoiled because Van Gogh tried to give the rather washed-out scene greater force and get more contrast between the top and bottom halves by inking over the lower half with a roller some 5 cm wide that was probably covered with cloth. The precise vertical strips and the impression left by the seam are clearly visible at various points, and under the microscope it can be seen that the ink, which is slightly different in tone from that of the printed scene, does indeed lie over it and was not printed. Van Gogh was evidently trying to achieve an effect comparable to the surface tone of an etching, but failed.

The second impression that can be traced to Theo (imp. 7.2) is now in the Cabinet des Estampes of the Bibliothèque Nationale in Paris, and it, too, was treated with the same roller. This time Van Gogh applied the 'surface tone' in gently curving verticals over the entire scene, lighter at the bottom and a little heavier in the sky. At bottom right he applied a few shorter, horizontal strips, the uppermost of which is a little more emphatic and was probably intended to extend the dark passage of the foreground. Van Gogh was evidently not dissatisfied with the finished result. Like all the impressions it of course has the printed signature 'Vincent' at lower left, but it is the only one to have been annotated. Van Gogh wrote 'première épreuve' in pencil in the top right corner, with beneath it a second signature: 'Vt'. Several vertical creases and folds indicate that the print was rolled up at some time. Theo gave it to Dr Gachet in September 1890. The doctor had evidently admired the print, and may have suggested making



imp. 7.2



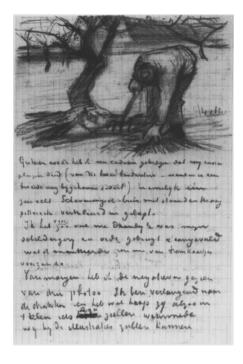
imp. 7.3

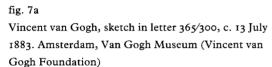


imp. 7.4



imp. 7.5





an etching after it, judging by the letter accompanying Theo's present. 'I am sending you an impression of the lithograph that you liked. I am not sending it to you pasted to a mount, because I do not know if you want to make an etching of it and want to trace it on the back so that the etching prints in the same direction as the original.'2 Paul Gachet, the doctor's son, later wrote to Theo's widow that the print was now in his possession, and enclosed a drawn copy he had made himself (fig. 7b). In 1951 he donated the original print and an impression of *The potato eaters* (imp. 9.14) to the Bibliothèque Nationale.

The British Museum has a fine, almost pristine impression that has not been reworked, with an unintentional, slightly smudged passage in the top left corner (imp. 7.3).

The print in Stuttgart (imp. 7.4) has a very light tone over the entire scene. A strip left by the roller can be seen on the left. This impression was extensively worked up with the pen in the foreground,

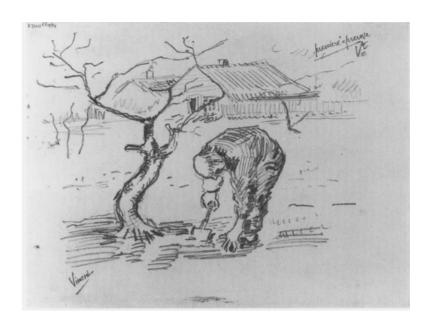


fig. 7b
Paul Gachet Jr, sketch in a letter to Johanna van Gogh-Bonger of 22 December 1920 (inv. no. b 3401 V/1984).
Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

the figure, the huts and the sky. Its first owner was Anthon van Rappard, who had impressions of all of Van Gogh's lithographs.

The fifth known print (imp. 7.5), which is now in the Josefowitz Collection, also has additions done with the pen in the foreground, the figure and the tree.

- 1 The original function of this instrument is not at all clear. Lithographers' ink rollers are broader, and were covered with leather in the 19th century. That smoother surface would not have left a textile pattern on the print.
- 2 The letter is in the Van Gogh Museum, inv. no. b 2015 V/1982. Gachet also had an impression of *The potato eaters*, but the quotation must refer to the *Gardener*, for the former is not suitable for a line etching or for tracing on the back. The latter procedure was used to obtain a reversed image which was then copied onto the plate, restoring the original direction when printed.

# 8 Burning weeds The Hague, mid-July 1883

In a letter which he wrote around 2 July 1883, when he was absorbed in depicting life on the land, Van Gogh mentioned some of the subjects he was working on. Between a sower, peasants grubbing up potatoes and 'a big chap with a sack of potatoes on his back and another with a wheelbarrow' there is also a study of 'burning weeds and stalks' [360/297]. He returned to the subject ten days later, when he told Theo that he had made some landscape drawings out of doors, 'in order to have something on which to base the settings for a few figure drawings I am planning. These are very superficial sketches for those drawings: at the top people burning weeds, at the bottom the return from the potato fields' [363/299]. Sketches accompanying this passage include a scene that is found in a watercolour of the period (figs. 8a, 8b; see p. 72) and in this lithograph, but without the huts in the background. The above quotation and various alterations show that, like the preceding print of a rural subject (cat. 7), the scene was not sketched in a single outdoor session. It was composed in the studio, and it has even been suggested that Sien, the woman Van Gogh was living with, posed for the exhausted woman sitting on the wheelbarrow.1 He also permitted himself an allusion to his great hero of the peasant genre, Jean-François Millet, for the woman poking at a mound of burning weeds with a stick in the right background recalls a number of profile figures with sticks in Millet's oeuvre.2 Van Gogh had come across Alfred Sensier's biography of Millet in March 1882 - a richly illustrated volume containing various examples of this kind of figure. He may even have taken the actual subject of weed-burning from Sensier, who reproduced a sheet of rural sketches by Millet, one of which shows a woman burning weeds (fig. 8c; see p. 73).<sup>3</sup> Van Gogh had hopes of selling work of this kind to illustrated magazines, which is why he added a border like those around the prints he had seen in those papers.

This lithograph was made at the same time as the Gardener by an apple tree, and displays the same, rather thin style of drawing. The composition is also a little stiff. The figures were quite clearly studied separately, and their actions are not entirely convincing. The man, for instance, is standing in a rather odd position relative to the fire he is stirring, which appears to be either on his right or possibly even between his legs. The woman in the right background is not really doing anything at all, and looks as if she is leaning on the burning weeds with her stick. Van Gogh had already had difficulty depicting the flames of the fire in the watercolour, but in the linear style of his black-and-white print it defeated him completely. Soon afterwards, when he was in Drenthe, he painted his only other variant of weed-burning as 'an evening effect' (fig. 8d; see p. 73), and now he was more successful. 'I am still working on that weed-burner, and have achieved a better tone in a painted study, which gives a better sense of the expanse of the plain and of dusk falling, and the fire is the only spot of light, with a little smoke' [399/335]. Moreover, he may also have had a better idea of his limitations as a figure painter, for instead of a group he now depicted a solitary figure, as Millet had done in his sketch.

There are four known impressions of the lithograph, three of them worked up with ink, chiefly in the central figure. The print in the Van Gogh Museum (imp. 8.1) has circular lacunae in the figures of the man and the seated woman. When the stone was moistened prior to printing, drops of water must have splashed onto this part of the scene, with the result that the stone rejected the ink there. Van Gogh filled in the missing parts with ink, and he seems to have used iron-gall ink,



imp. 8.1



imp. 8.2





imp. 8.4



fig. 8a Vincent van Gogh, sketches in letter 363/299, c. 11 July 1883. Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation).

fig. 8b Vincent van Gogh, *Burning weeds*, 1883. Rotterdam, Caldic Collection.





fig. 8c

Jean-François Millet, sketches, including one of a
woman burning weeds. Illustration in Alfred Sensier,

La Vie et l'Oeuvre de J.-F. Millet, Paris 1881.



fig. 8d Vincent van Gogh, *Burning weeds*, 1883. Private collection.

which is not colour-fast. It first discoloured to brown and has now faded almost completely. Van Gogh added the annotation 'Ire epreuve' in pencil at bottom left, together with the signature 'Vt', as he did on imp. 7.2.

The black ink which Van Gogh used on the print in the Kröller-Müller Museum (cat. 8.2) has also discoloured to brown, but has not faded further. A horizontal and a vertical crease are probably due to the print being rather irreverently folded in four to be sent by post. The margin line has been trimmed off.

The print in the Bibliothèque d'Art et d'Archéologie in Paris (imp. 8.3) originally belonged to Anthon van Rappard, although there is no mention of it in Vincent's letters to his friend (see also cat. 7). The figures have again been worked up.

The print now in a private collection (imp. 8.4) was subjected to a different treatment, and one that is unique in Van Gogh's graphic oeuvre. He had thought of experimenting with the Digger (cat. 3) by giving it 'a sort of wash during printing' [287/246]. There are no indications that he ever did so, but he did conduct a similar trial with the stone of Burning weeds, as this impression shows. A light grey, water-based ink or paint was applied to the field and the figures, attaching itself to the blank areas, which are not greasy. Passages where the wash did not attach properly or where it was even brushed off again prove that Van Gogh did not work on the paper but applied this base tone to the stone itself. His aim was to give the print a more vigorous look, as he had tried to do using an inked roller on various impressions of the Gardener by an apple tree.

- 1 's-Hertogenbosch 1987-88, no. 12.
- 2 Maureen Trappeniers, ibid., loc. cit., also points out that the figure is derived from Millet, but gives no examples. For two such figures see Alfred Sensier, *La Vie et l'Oeuvre de J.-F. Millet*, Paris 1881, pp. 201 and 297.
- 3 Sensier, op. cit. (note 2), p. 193.

# 9 The potato eaters

Nuenen, c. 16 April 1885

Van Gogh was working on various versions of The potato eaters in Nuenen from the second week of April 1885. He kept Theo fully informed of his progress on what he hoped would be a masterpiece, and around 13 April he told him that he was planning to make a lithograph after his first, ambitious version of the scene. It was to be the first print in a series for which he had coined a sort of working title: 'les paysans chez eux' [496/400]. The Gestel printing works would let him have transfer paper (which he called 'grain paper'), the use of a stone and a run of 50 prints for 3 guilders. With his letter Van Gogh enclosed a small sketch of his painting (fig. 9a) so that Theo could show it to his friends in Paris and to the editors of the magazine Le Chat Noir.

As with his Hague lithographs, Van Gogh lost little time in putting his plan into effect, and he sent his brother a few impressions with his next letter. Theo, in the meantime, had told him that Arsène Portier, a Paris art dealer, had been very complimentary about the sketch, but that *Le Chat Noir* had shown no interest at all. Van Gogh was not in the least upset by that last piece of news. 'I couldn't really care about that now, because I want to learn lithography myself so as to be independent. When I turn the sketch [the first painted version of *The potato eaters*] into a painting I will make a new lithograph, and in such a way that the figures, which I am sorry to say are now reversed, will be the right way around' [497/401].<sup>1</sup>

That reversal was due to the fact that Van Gogh did not use transfer paper this time, but drew directly on the stone. Although he had spoken of 'grain paper' in his earlier letter, he was now



fig. 9a Vincent van Gogh, sketch of *The potato eaters* enclosed with letter 496/400, 13 April 1885.Present whereabouts

evidently determined to master the lithographic process himself, and he certainly did not lack selfconfidence. Dimmen Gestel, who painted and drew with Van Gogh later that year, told the art historian Albert Plasschaert what he had heard from his brother Dirk, the owner of the printing works. Between them, Van Gogh's letters and the printer's recollections give a fairly detailed account of the creation of the print. According to Gestel's letter to Plasschaert, Van Gogh went to his brother and asked him to prepare a stone. 'After the stone had been grained he immediately started drawing on it in our office. Without even making a preliminary sketch he began working directly with lithographic crayon. Nor did he have a model. He worked from memory. With broad, heavy lines he produced angular, rugged heads of a peasant family at table, drinking coffee and eating by lamplight. Although this was apparently the first time he had drawn on a stone it did not bother him in the least. He scratched with the needle and rubbed with his thumb and fingers as if he was working on paper, and although my brother told him that one should avoid touching the surface of the lithographic stone with one's fingers, because it leaves smudges, he didn't pay the slightest heed, much to the amazement of our lithographer, who looked on such work with contempt.

'The forms were then touched up with a needle to give them a finish, so much so that the figure in

profile got a pronounced lump on his nose, it was too deeply scratched to be covered, so it had to be left as it was. This may have been intentional, though, for I later saw the painting of the same subject in his studio, and it too had those caricature forms [...]. The stone was etched and then maybe 100 impressions were taken from it, and they turned out better than our printing staff had expected'.2 A few more technical details are found in a letter from Vincent to Theo [502/405], in which he explained why the print looked 'woolly'. 'The lithographer claimed that it would not print well, because I had left hardly any white on the stone. On his advice I then bit out light areas. If I had simply printed it the way the drawing was the general effect would have been darker but it would not have been slack, and there would have been atmosphere between the planes'.

Today there are 17, possibly 18 known prints of The potato eaters, seven of which are in the Van Gogh Museum. It is impossible to establish the size of the edition. Van Gogh himself spoke of getting 50 prints for 3 guilders, plus the use of a stone [496/400]. Dimmen Gestel thought there were 100, but Anton Kerssemakers had an idea that only 20 were made. Going by the number of surviving prints it seems reasonable to assume that it was an edition of between 20 and 50. There are two impressions in dark brown (imps. 9.15, 9.17), but there is no information as to the total printed in this colour. Van Gogh sent Theo several impressions of the print on two occasions [497/401, 499/402], in the hope that his brother's circle of friends would be impressed. Theo gave one of the prints to Portier.<sup>3</sup> Vincent gave an impression to Gestel, the printer, and one each to his Eindhoven friends Anton Kerssemakers and Willem van de Wakker. A little later he sent another to E.J. van Wisselingh, the art dealer [512/413].

Anthon van Rappard, who had received an impression of all the Hague lithographs, now got *The potato eaters* to add to his collection. Contrary to Van Gogh's expectations, his friend was not at

all impressed by his achievement. Instead he sent a critical, not to say sarcastic letter that shocked Van Gogh deeply. Van Rappard had criticised his friend's work in the past, and he now returned to the theme with the following, famous comments. 'I hoped that I was mistaken in my opinion of your manner of working, and I hope so still, but that is precisely why I was truly sorry to see such a complete confirmation of my views in what you have just sent me that I myself am shocked by it. You will agree with me that such work is not meant to be serious. Fortunately you can do better than this, so why did you see and treated everything so superficially? Why did you not study the movements? Now they are just posing. That coquettish hand of the woman at the back, how little truth there is in it! And what connection is there between the coffee-kettle, the table and the hand lying on top of the handle? And what on earth is the kettle doing? It is not standing, no one is holding it - so what then? And why isn't the man on the right allowed have a knee, a stomach and lungs? Or are they in his back? And why must his arm be a metre too short? And why does he have to make do with half a nose? [...] And do vou still dare invoke the names of Millet and Breton while working in such a manner? Come on! In my opinion, art is too sublime a thing to be treated so nonchalantly' [507/R 51a]. The tone of this letter must have embittered Van Gogh, but above all he could not understand why his friend was incapable of seeing the value of his artistic motives. In any event, Van Gogh now regarded the friendship as over.

However, if one tries to look at the lithograph of *The potato eaters* with an unbiased eye one can only conclude that Van Rappard was not entirely wrong. The print lacks the solid force of the painting, and neither the actions nor the figures are very convincing. The 'woolliness' that bothered both Theo and Vincent himself is perhaps mainly in the background, which is vague and hesitant. Nevertheless, the lithograph of his only large fig-



imp. 9.1



imp. 9.2

ure painting always remained artistically important to Van Gogh. In later years, Theo too must have realised that the subject occupied a key position in his brother's *oeuvre*. In 1889 he gave a copy to Paul Gauguin,<sup>4</sup> and Albert Aurier, a leading critic and champion of the Paris avant-garde, had an impression which probably also came from Theo (imp. 9.15).

As far as can be discovered, all the impressions of *The potato eaters* are on cheap, machine-made wove paper of not very good quality. As early as 1912, Anton Kerssemakers reported that his copy had 'fallen to bits'. Apart from the blackness of the impression there are no differences between the 18 surviving prints. Twelve of them were signed a second time at lower left (Van Gogh signed the stone 'Vincent f'), probably because they were intended as gifts for specific people, but none of them was retouched.

- 1 Hulsker 1993, p. 31, dates letter 496/400 (which he refers to by its old number, 400) 13 April and 497/401 circa 13-17 April, but this places them too close together. The second letter must have been sent later, for in the interim Van Gogh had received a reply from Theo to the effect that he had shown the sketch to the editors of *Le Chat Noir* and had spoken to Portier. That must have taken a little time (not forgetting that Theo worked in the daytime; see also note 3), and it was only then that Vincent could reply. A date of 18-19 April would therefore be more reasonable for letter 497/401.
- 2 Dimmen Gestel to Albert Plasschaert, 13 July 1912. For the history of the Gestel printing works and Van Gogh's visit see 100 jaar Gestel. 1880-1980, n.p., n.d. [Eindhoven 1980].
- 3 Letter from Theo van Gogh to his mother, 22 April 1885 (inv. no. b 900 V/1962): 'Could you kindly tell Vincent that I have just received his lithographs and letter and that I will take them to M. Portier tomorrow.'
- 4 Gauguin wrote to Vincent telling him about this. 'Your brother gave me a lithograph of an old painting of yours from Holland very interesting as regards

colour in the drawing' [739/GAC 34]. The rather cryptic remark about 'colour in the drawing' of a blackand-white print may be an allusion to discussions the two artists must have had about the possibility of somehow 'translating' observed colours in a print or drawing done in black and white. A possible source for this is Hubert Herkomer's article, 'Drawing and engraving on wood' in The Art Journal (1882), pp. 133-36 and 165-68. On p. 168 the English artist subdivides the wood engraving into various styles based on different ways of using graphic means to find a substitute for colour. 'You may divide wood drawing into three styles: the severe in line, treating all objects as if they were without local colour; the free and realistic in line, which purports to show the local tone and colour, as well as light and shadow; and the entire or partial absence of all line, being a painted drawing, devolving upon the engraver the invention of lines to represent the tints.' Van Gogh, who was enthralled by this article in 1882 (see the Introduction, p. 14), must have been preoccupied with these ideas in Holland, and he would not have forgotten them when he became converted to a far more modern style in France.

5 Anton Kerssemakers, 'Herinneringen aan Vincent van Gogh II,' De Amsterdammer, 21 April 1912, p. 96.

# 10 Portrait of Dr Gachet

Auvers-sur-Oise, 15 June 1890

Van Gogh immortalised his friend Paul Ferdinand Gachet, a homeopathic doctor with a practice in Paris and a home in Auvers-sur-Oise, in two painted portraits (fig. 10a) and an etching, the only one he ever made. The print is best known as l'Homme à la pipe – a title which appears to have been coined by Gachet himself.1 There are a number of problems surrounding the etching, the main one being the matter of when it was executed. In the top right corner there is a date written in an unsteady hand that is not Van Gogh's. The only part of it that is clearly legible is the month, 'Mai'. The day and the year are open to several interpretations. In the past the full date has been read variously as '15 Mai 90', '25 Mai 90' and '15 Mai 96'. The first of these is ruled out by the fact that Van Gogh had not yet arrived in Auvers-sur-Oise by 15 May 1890.2 The second is based on a statement by Paul Gachet Ir, the doctor's son,3 while the date of 15 May 1896 was prompted by the suspicions of an author who doubted the print's authenticity.4 Other datings are based on the assumption that the only legible part, the month, is an error. The correct date is believed to be 15 June, which also coincides with passages in Van Gogh's correspondence with his brother and with Gauguin. An analysis of the facts shows that this is by far the most convincing interpretation.<sup>5</sup>

The prime source for the dating of the etching is the reminiscences of Paul Gachet Jr, which he recorded in 1928.6 He recalled that Van Gogh, who arrived in Auvers on 20 May 1890, first came to lunch at the Gachets on 25 May, which was Whit Sunday. When the meal was over, Dr Gachet, a talented amateur etcher, pressed a

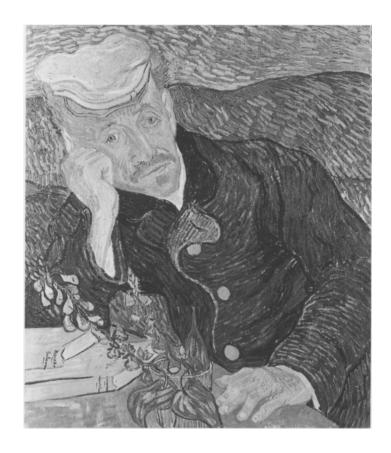
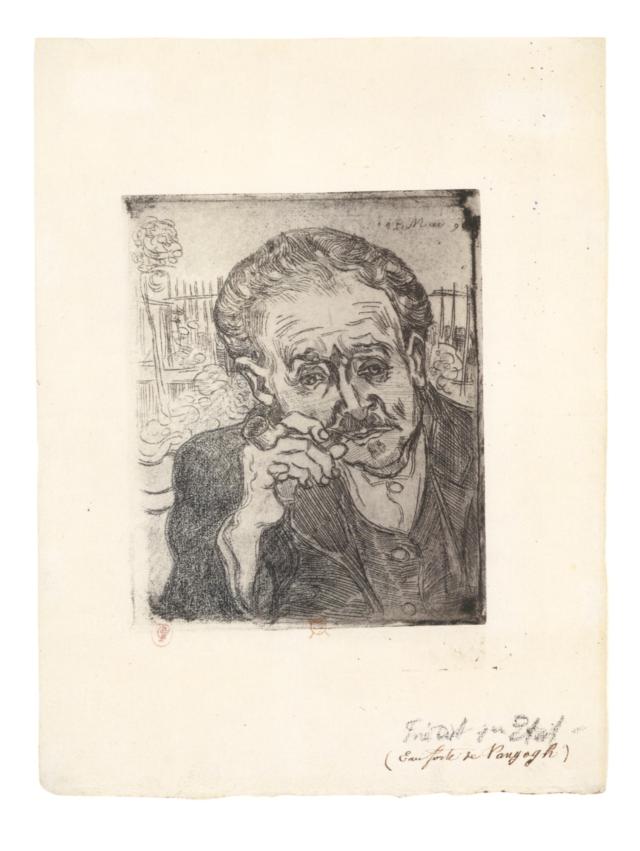


fig. 10a Vincent van Gogh, *Portrait of Dr Gachet*, 1890. Japan, private collection.







imp. 10.2



imp. 10.6





imp. 10.8

varnished copperplate and an etching needle into Van Gogh's hands. The latter was so delighted that he decided to make his new friend's portrait. The plate was then printed on the doctor's own press.

Whatever else, this account is not corroborated by Van Gogh's letters. On 25 May he wrote to Theo saying that he had seen the doctor that day (but makes no mention of any meal), and was going to visit him again that Tuesday. He says nothing at all about making an etching. This is highly significant, because Van Gogh had never worked in that technique before and would certainly have reported any new artistic adventure.

A few days later, on 3 June, Van Gogh was working on his painted portrait of Dr Gachet, and he told his brother that he hoped to send him a portrait of the doctor very soon [881/638]. A few years ago this statement was taken as a possible reference to the etching, thus confirming the date of 25 May. Van Gogh, though, was very probably referring to the second painted version of his friend's portrait, which later indeed formed part of the Van Gogh family collection. The first mention of an etching was made in a letter that was sent to Gauguin around 17 June. That letter no longer exists, but there is a draft that was never sent [893/643] which, read in conjunction with Gauguin's reply, gives a good idea of the contents of the letter that Gauguin did receive. In the first draft Van Gogh told his friend that he was planning to make an etching of his Arlésienne (although he never actually did so). In the letter that was sent to Gauguin he probably enclosed a print of the etched portrait of Gachet, for in a slightly late reply of 27 June Gauguin thanked him for sending his 'épreuve eau forte' [897/GAC 42]. Around this time Vincent told Theo about more ambitious plans for etchings [894/462],8 and sent him the portrait etching, either in that letter or a subsequent one that has been lost. Theo was very pleased with it, and replied on 23 June saying 'And now I must tell you something about your etching. It is a true

painter's etching. No refinement in the execution, but a drawing on metal. I find it a very beautiful drawing. Boch does too. Amusing that Dr Gachet has that press; painters who also etch are forever complaining that they have to go to a printer to get proof impressions' [895/T 38]. One salient point is that Theo had been in Auvers on 8 June but was evidently not shown any print.9

This train of events strongly suggests that the etching was made on 15 June 1890. A date of 25 May raises the question of why Van Gogh waited three weeks before sending the prints - which would have been in startling contrast to the haste with which he posted off his earlier lithographs – and does not even mention the fact that he was making etchings. In all probability, Paul Gachet Ir, misled by the date on the etching, mixed up two separate visits by Van Gogh. After all, he was only 16 in 1890 and did not record his reminiscences until 38 years later, and on top of that he was not the most reliable of reporters. The point is that in 1890 both 25 May and 15 June fell on a Sunday, a day on which Van Gogh was probably invited to have lunch with the doctor and his children Paul and Marguerite.

The incorrect date was very probably added to the plate by Van Gogh's host, for Vincent never dated his work, whereas Dr Gachet did. Added to this, elements of the date are clearly in the doctor's hand, as can be seen from the inscription he added on one of his own etchings. The similarities are particularly noticeable in the 'M' and the figure '1' of the date at top right (fig. 10b). 10 The unsteadiness of the hand is also apparent. Both the date on Van Gogh's portrait and the inscription on Gachet's print were not bitten with the rest of the plate, but were probably rather laboriously scratched directly in the unvielding metal by Gachet at a later date. That also explains why those lines are so much finer than all the other, bitten lines in the portrait. It also argues against reading the date as '25' instead of '15', for if the first digit was meant to be a '2' it would have a horizontal





fig. 10b Paul Ferdinand Gachet, etching that served as an invitation for a meeting of the artist's group 'Les Eclectiques'. Amsterdam, Van Gogh Museum.

fig. 10c Vincent van Gogh, etching plate of Portrait of Dr Gachet, 1890. Paris, Musée du Louvre.

stroke at the bottom. Incising curves in a metal plate is a little difficult, but a straight line presents no problems at all, so the first digit must definitely be read as a 'I'.

It has been claimed that there are two states of the etching, 11 but that is not true. The plate (fig. 10c) was never reworked by the artist, but there are impressions which have fuelled the notion of a second state. The fact that prints were pulled from the plate by different people over the years probably sharpened these suspicions even further. There are more than 60 known prints, and they can be divided into four groups corresponding to the printer. Some are annotated by Dr Gachet, but it was mainly his son who added comments which sometimes help identify the printer of a particular impression. It is fairly certain that 14 impressions were printed by Van Gogh with Gachet's assistance. The second group is composed of prints that were made either by Van Gogh and Gachet or possibly by Dr Gachet on his own. The third group consists of impressions printed by Dr Gachet alone. The fourth comprises the prints made either by Gachet fils after his father's death in 1909 or by someone else, for he once entrusted the plate which is now in the Musée d'Orsay in Paris, to the master printer Eugène Delâtre in Paris for an edition of an unknown size. 12 Gachet Jr later explained the purpose of these posthumous restrikes. 'The plate was frequently printed during the lifetime of Dr Gachet, who circulated the prints widely in order to honour Vincent's wish to have his work publicised. We have continued this practice on an even larger scale [emphasis added] by first donating [the etching] to certain museums, and above all by distributing it to Japanese artists, up until the day when art dealers began getting involved'. 13 A letter to Jo van Gogh-Bonger shows that Gachet's son was also not averse to running off a few prints for financial reasons. In 1912 he made at least 10 prints for the Schneider gallery in Frankfurt. 14 Given this lively printing history there can be no

doubt that, in addition to the prints listed here, there are further impressions whose whereabouts are unknown.

The first group, impressions printed by Van Gogh and Dr Gachet, certainly includes the nine prints in the Van Gogh Museum, which originally belonged to Theo and remained in the Van Gogh family. All are on laid paper with the watermarks 'PL BAS' or 'Ed & Cie', 15 which Van Gogh often used, and not one of them is annotated. Five are impressions in black, including a botched one lacking some 3 cm at the bottom (imp. 10.5). Van Gogh reinforced the lower left half of a rather light impression with the pen in distinctive, short curved strokes (imp. 10.4). The other etchings printed in black, as well as two of the ones in colour, are also experimental, for Van Gogh and Gachet tried to accentuate the bottom half, especially the sitter's torso, by using a heavy surface tone (imps. 10.1, 10.3, 10.6, 10.8). These experiments suggest that Van Gogh found the line etching too insubstantial. However, this printing with heavy surface tone was not a good idea, for an unsuspecting viewer will merely think that the plate was badly wiped. The experiment was pursued even further in one of the black prints (imp. 10.2), with the doctor's face and a small area around it being set in black to make them stand out against the background.

Each of the four other impressions in the Van Gogh Museum is printed in a different colour: yellow ochre, sanguine, greenish blue and light orange (imps. 10.6-10.9). These, too, are presumably Van Gogh's work. It is known from the testimony of Paul Gachet Jr that the artist and his father made a few colour prints, and even used the highly unorthodox medium of oil paint for the purpose. The yellow ochre and the greenish blue prints (imps. 10.6, 10.8), in particular, have a gloss that is not obtained with ink and may be the result of that experiment. The

Annotations and similarities to the 'experimental' prints enable a few other impressions to be added to the small group of prints made by Van Gogh himself. One, in the Josefowitz Collection (imp. 10.13), was worked up by the artist in black chalk at lower left. Others have comparable heavily inked passages which throw the face into relief, indicating that the unorthodox Van Gogh was at work here too (imps. 10.10-10.12, 10.14). Paul Gauguin received one of the first prints, but it cannot now be identified.

Dr Gachet was an experienced printer who did not indulge in such experiments in his own etched work, and the impressions with annotations identifying him as the printer are much cleaner. However, it is perfectly possible that he too made a few experiments in the spirit of Van Gogh, albeit less radical ones. Several impressions have apparently deliberate peculiarities, such as heavy inking in the lower half. All these prints are included in the second group – sheets which were printed by Van Gogh and Gachet, or by Gachet alone. One of these was given to Loys Delteil, the eminent print connoisseur, by Dr Gachet and his son (imp. 10.20).

The etchings in the third group were definitely made by Gachet alone, and are identified as such mainly by annotations which simply state that they are the doctor's own *tirage*.

The fourth group consists of prints made by Paul Gachet Jr or by Delâtre acting on his orders. As far as is known, there is only one impression with an annotation stating that it was printed by Delâtre (imp. 10.37). Several prints in this group probably came from Delâtre, but since there is no way of identifying them this category has not been further broken down.

1 In a letter of 17 July 1912 to Jo van Gogh-Bonger, Paul Gachet Jr said that the title l'Homme à la pipe was 'the name that my father gave to the portrait. On the back I have added: "Portrait of my father, Dr Gachet". Most of them are signed and dated by me' (letter in the Van Gogh Museum, inv. no. b 3414 V/1984). Gachet was not referring to the date on which the impression was printed, for he dated them all '25 Mai 1890,' which according to him was

the day on which Van Gogh made the etching. This point is examined in greater detail below.

- 2 The date of 15 May 1890 given in the literature is not usually backed by any argument. It is simply stated that that is the date on the plate. See, for example, the first catalogue of Van Gogh's oeuvre, De la Faille 1928 (F 1664). De la Faille later entered into a discussion with Paul Gachet about the date: J.-B. de la Faille, 'Le mystère de cuivre gravée: commentaires, et lettres adressées à ce sujet à M. Paul Gachet,' Les Cahiers de Vincent van Gogh 3 (1958), pp. 4-7. The date of 15 May is quite regularly found in exhibition catalogues, sometimes qualified as '15 (25?) May 1890.'
- 3 Many authors rely on the recollections of Paul Gachet fils; see note 6. The date of 25 May 1890 is backed by Alain Mothe, Vincent van Gogh à Auverssur-Oise, Paris 1987, pp. 40-43 (Mothe explains his reasoning at length in the recent, detailed edition of Gachet's reminiscences, Gachet 1994, note 25 on pp. 82-83); Ronald Pickvance in exhib. cat. Van Gogh in Saint-Rémy and Auvers, New York (The Metropolitan Museum of Art) 1986-87, no. 61 (although Pickvance does allow for the possibility of a later date; see note 9); and by Roland Dorn in idem et al., exhib. cat. Van Gogh en de moderne kunst, Amsterdam (Van Gogh Museum) 1990-91, no. 44.
- 4 See the articles by Louis Anfray, who started off by questioning the date of 15 May, then suggested that there was a second state, and ended by casting doubt on the authenticity of the print. He believed that Van Gogh's only etching was of the Arlésienne, which according to him had since been lost. See Louis Anfray, 'Une énigme de Van Gogh. Le cuivre gravé "Portrait de l'Homme à la Pipe (F 1661)",' Art-Documents 39 (1953) p. 5; idem, 'l'Enigme du cuivre gravé. Portrait à la pipe du Dr Gachet, attribué à Vincent van Gogh,' ibid. 42 (1954), pp. 1 and 8-11; and idem, 'De la recherche méthodique en matière d'art: Nouveaux commentaires sur "l'Enigme du cuivre gravé. Portrait à la Pipe du Dr Gachet",' Les Cahiers de Vincent van Gogh 3 (1958), pp. 8-11. Anfray's doubts were dismissed by Margrit de Sablonière, 'Meer klaarheid omtrent Vincent van Gogh,' Museumjournaal 3 (1957-58), pp. 41-42.

- 5 The date of 15 June is defended in cat. Otterlo 1980, no. 255. Mark Roskill adopted this reading in his Van Gogh, Gauguin and French painting of the 1880s. A catalogue raisonné of key works, Ann Arbor (Mich.) 1970, p. 108; as did Jan Hulsker in JH 2028, who gave his reasons in a book review in Simiolus 18 (1988), p. 185
- 6 Gachet recorded his reminiscences on several occasions; see Gachet 1928, unpaginated; Gachet 1954, p. 37; Gachet 1956, pp. 111-12; and Gachet 1994, pp. 55-57 and 142, with a commentary by Alain Mothe, note 25 on pp. 82-83.
- 7 See Mothe, loc. cit. (note 3), and Dorn, loc. cit. (note 3).
- 8 See the Introduction, p. 29.
- 9 This was pointed out in cat. Otterlo 1980, no. 255. Ronald Pickvance, loc. cit. (note 3), reads the annotation in the plate as 25 May, but then goes into the arguments for and against that date as opposed to 15 June. He notes, too, that Theo was evidently not shown the etching on 8 June, which 'may support the argument of those who do not accept the May date.'
- 10 Mothe, op. cit. (note 3), p. 40, had already identified Dr Gachet as the author of the date.
- 11 See note 4.
- 12 The fact that Eugène Delâtre made prints for Paul Gachet Jr is known from a letter that Gachet sent him on 5 May 1929, a copy of which was sent to the Van Gogh Museum by Delâtre's daughter, Jacqueline Delâtre. In her covering letter of 27 March 1979 she confirmed that the plate was once in her father's possession.
- 13 Gachet 1928, unpaginated.
- 14 Paul Gachet informed Jo van Gogh-Bonger of this in his letter of 17 July 1912 (see note 1). He sold the prints to 'M. Andreas' the art dealer Fritz Andreas (1888-1972), who worked for the Schneider gallery in Frankfurt. My thanks to Roland Dorn and Kurt Andreas, director of the J.P. Schneider gallery, Frankfurt, and son of Fritz Andreas.

- 15 It was not always possible to obtain information on the watermarks in prints in other collections. In other cases the watermark (or lack of it) is known. In any event, no unequivocal conclusions could be drawn from this data as to who printed the various impressions, nor do the kinds of paper offer any convincing leads. The various collector's stamps of Dr Gachet and his son (listed under cat. no. 10 in the documentation on pp. 99-106) do not clarify matters either.
- 16 Gachet 1994, p. 142, gives a precise description of the colours that were used for the impressions now in the Van Gogh Museum.
- 17 Microscopic examination also pointed in this direction, although it failed to provide full confirmation (my thanks to Harriet Stratis for her assistance). It is planned to subject the materials used in Van Gogh's works on paper to a more thorough technical examination in the hope of resolving this and other questions.

# **Documentation**

# Note to the reader

This documentary section was compiled by Fieke Pabst. It contains the fullest possible technical information on all the known impressions of Van Gogh's prints. Some have been impossible to locate, and others could not be inspected due to the distances involved. Occasionally, too, a print had to be examined in its frame or under less than ideal conditions.

The following information is given:

- Location
- Type of paper
- Any drawing materials used to touch up the print
- Image size (which often differs considerably from one impression to another due to Van Gogh's practice of making drawn additions)
- Watermark
- Stamps
- Important annotations
- Inventory number

As regards the paper, it was decided not to describe its present colour, for in many cases this was not the one envisaged by Van Gogh. He always used white paper for his graphic work and, as with his drawings, would have tried to find not too cool a shade of white. The cheap paper of the lithographs, in particular, has in many cases discoloured to yellow and even brown. Simple restoration treatment can often rectify

this to a large extent, so the colour may well be altered at some future date.

As to the watermarks, most of Van Gogh's lithographs are on low-quality wove paper in which one would not expect to find a watermark (and indeed, none was found). The watermark entry is simply omitted in those cases, but it is included for the few impressions on paper of a different quality. All the impressions of the etching, Portrait of Dr Gachet, are on high-grade paper, and the presence or absence of a watermark is reported in each case, unless unknown to the authors.

This technical section is followed by three further entries.

provenance Details of a print's provenance are taken from the exhibition catalogues and publications listed. If a provenance is given without any references it is based on information from the owner or from the museum itself

**exhibitions** This list is not exhaustive. It includes all exhibition catalogues with prints by Van Gogh published up to 1930, but after that date only those of particular importance are mentioned, the sole exception being catalogues containing the first mention of an impression.

**literature** This is restricted to the most important publications.





# Pensioner with a stick The Hague, c. 5 November 1882

Signed on the transfer paper at lower left: Vincent

F 1658, JH 256, M 1

**technique** Transfer lithography; black lithographic crayon on transfer paper, scraped. All the impressions are printed in black ink.

letters 283/243, 284/244, 285/R 19, 286/245.

# Four known impressions

# 1.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, 48.1 x 25.2 cm
Annotated by the artist in pencil at lower left: épreuve d'essai
Inv. no. p 9 V/1962
provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).
exhibitions Amsterdam 1905, no. 251;
Amsterdam 1914-15, no. 15; New York 1920, no. 27 [imp. 1.1 or 1.2]; Amsterdam 1924, no. 18;
Manchester 1987-88, no. 102.
literature Cat. Amsterdam 1987, p. 391,

1.2

no. 2.150a.

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper, 48.1 x 25.2 cm Annotated by the artist in crayon at lower left: 1<sup>re</sup> épreuve
Inv. no. p 4 V/1962
Ill. on p. 35.

**note** This impression is pasted onto greyish, green-blue paper (probably done by the artist himself or on his instructions) and has borders drawn with a ruling pen.

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Amsterdam 1914-15, no. 14; New York 1920, no. 27 [imp. 1.1 or 1.2]. literature Cat. Amsterdam 1987, p. 391, no. 2.150b; W.J. Steenhoff, 'Vincent van Gogh 1853-1890,' Vijfde Winterboek van de Wereldbibliotheek 1926-1927, Amsterdam [1927], p. 71.

#### 1.3

Paris, Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet) Wove paper, very lightly touched with pencil in the background, 47.5 x 25.5 cm Stamp at lower right: D[oucet] Inv. no. V.G.1 Ill. on p. 36.

**provenance** Vincent van Gogh, Amsterdam (until 1911); Amsterdam (R.W.P. de Vries), 5-6 November 1912, lot 450; bought by Bernard Houthakker, Amsterdam, acting for the Bibliothèque d'Art et d'Archéologie, Paris (Dfl. 300).

exhibitions Martigny 1992, no. 146.

literature Letter from Bernard Houthakker to
Clément Janin dated 6 November 1912, and invoice
from Bernard Houthakker of the same date to the
Bibliothèque d'Art et d'Archéologie, Paris; Duret
1916, p. 20.

# 1.4

Washington, National Gallery of Art (Lessing J. Rosenwald Collection)
Wove paper, 47.2 x 25.5 cm
Annotated by the artist at lower left:
épreuve d'essai
Inv. no. 1951.10.32 (B-18878)/PR
provenance Anthon van Rappard (1882-92);
Henriëtte van Rappard-del Campo; P. de Kanter,
Delft; d'Audretsch gallery, The Hague (1935);

Myrtil Frank; purchased by Lessing J. Rosenwald and donated to the National Gallery of Art (1951). **literature** 'Bij d'Audretsch en in 't Center,' Algemeen Handelsblad, 6 January 1935, p. 3; exhib. cat. Lessing J. Rosenwald: tribute to a collector, Washington (National Gallery of Art) 1982, no. 65.



# 2 Sorrow

The Hague, between 6 and 11 November 1882

Signed on the transfer paper at lower left: Vincent

Annotated on the transfer paper at lower right: Sorrow

F 1655, JH 259, M 2

**technique** Transfer lithography; black crayon on transfer paper, scraped. All the impressions are printed in black ink.

**literature** Roskill 1970, pp. 1-3; Charles Chetham, The role of Vincent van Gogh's copies in the development of his art, New York & London 1976, p. 26; exhib. cat. Gauguin and Van Gogh in Copenhagen in 1893, Charlottenlund-Copenhagen (Ordrupgaard Samlingen) 1984-85, pp. 101-02, no. 52. **letters** 284/244, 286/245, 287/246, 289/R 18.

# Three known impressions

It cannot be ruled out that Johanna van Gogh-Bonger had three impressions rather than the two listed below. It emerges from his letter of 1901 to Johanna (Amsterdam, Van Gogh Museum, inv. no. b 2175 V/1982) that the art dealer G. Seligmann had acquired an impression of *Sorrow* through the gallery of C.M. van Gogh, or had taken it on commission (the letter is not entirely clear on this point). The fourth impression is no longer known, unless Seligmann's impression was returned to Johanna, in which case it would be impression 2.1 or 2.2.

#### 2.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, 38.9 x 29.2 cm
Annotated by the artist in pencil at lower left: I<sup>re</sup> épreuve
Inv. no. p 14 V/1962
Ill. on p. 38.

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Exhib. cat. Vincent van Gogh, The Hague (Haagsche Kunstkring) 1892, no. 45 [imp. 2.1 or 2.2]; exhib. cat. Fortegnelse over kunstvoerkerne paa den Frie Udstilling, Copenhagen (Frie Udstilling) 1893, no. 198 [imp. 2.1 or 2.2]; Paris (Ambroise Vollard) 1896, see Johanna van Gogh-Bonger's manuscript Lijst van schilderijen en teekeningen bij Vollard, (Amsterdam, Van Gogh Museum, inv. no. b 1437 V/1962) [imp. 2.1 or 2.2]; Amsterdam 1905, no. 263; exhib, cat, Gauguin and Van Gogh in Copenhagen in 1893, Charlottenlund-Copenhagen (Ordrupgaard Samlingen) 1984-85. no. 52; see also the note accompanying the provenance of 2.2.

note It is stated in New York 1920, no. 8, that an impression from Johanna van Gogh-Bonger's collection was exhibited, but that is incorrect. The work shown was the preliminary drawing (F 929a, JH 130). Susan Stein was so kind as to point this out. literature Cat. Amsterdam 1987, p. 392, no. 2.157b.

Amsterdam, Van Gogh Museum

(Vincent van Gogh Foundation)

# 2.2

Wove paper, 39.2 x 29.2 cm

Annotated by the artist in pencil at lower left: epreuve d'essai

Inv. no. p 2 V/1962

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

exhibitions Exhib. cat. Vincent van Gogh, The Hague (Haagsche Kunstkring) 1892, no. 45 [imp. 2.1 or 2.2]; exhib. cat. Fortegnelse over kunst-

voerkerne paa den Frie Udstilling, Copenhagen (Frie

Udstilling) 1893, no. 198 [imp. 2.1 or 2.2]; exhib. cat. *Vincent van Gogh*, Groningen (Museum van Oudheden) 1896, no. 103; Paris (Ambroise Vollard) 1896, see Johanna van Gogh-Bonger's manuscript *Lijst van schilderijen en teekeningen bij Vollard*, (Amsterdam, Van Gogh Museum, inv. no. b 1437 V/1962) [imp. 2.1 or 2.2]; Amsterdam 1914-15, no. 13; Berlin & Vienna 1927-28, no. 13; Manchester 1987-88, no. 102.

note. See note to 2.1.

literature Cat. Amsterdam 1987, p. 392, no. 2.157a; Martha Op de Coul, 'De Van Gogh-tentoonstelling in de Haagsche Kunstkring,' in Michiel van der Mast and Charles Dumas (eds.), Van Gogh en Den Haag. Zwolle 1990, p. 167.

#### 2.3

New York, The Museum of Modern Art (Abby Aldrich Rockefeller Fund)
Wove paper, 38.8 x 29.0 cm
Annotated by the artist in sepia ink at lower left: épreuve d'essai
Inv. no. 332.51
provenance Anthon van Rappard (1882-92);
Henriëtte van Rappard-del Campo; P. de Kanter,

Delft; d'Audretsch gallery, The Hague; purchased by The Museum of Modern Art, New York (1951). **exhibitions** Exhib. cat. *Van Gogh: his sources, genius and influence*, Melbourne (National Gallery of Victoria) & Brisbane (Queensland Art Gallery) 1993-94, no. 28.



# 3 Digger

The Hague, c. 20 November 1882

Signed on the transfer paper at lower left (barely legible): Vincent

F 1656, JH 262, M 3

**technique** Transfer lithography; crayon, brush in autographic ink on transfer paper, scraped. All the impressions are printed in black ink.

**letters** 287/246, 288/247, 289/R 18, 332/275, 349/287.

# Four known impressions

#### 3.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Watercolour paper, grey wash,

43.5 x 35.8 cm Watermark: none

Signed by the artist: Vincent (the signature was spoiled in the printing process and is

reinforced with ink)

Annotated by the artist in pencil at lower

left: 1<sup>re</sup> epreuve Inv. no. p 1 V/1962 Ill. on p. 46.

**note** This impression is pasted onto greenish blue paper (probably done by the artist himself or on his instructions) and has borders drawn with a ruling

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent Ioan to the Van Gogh Museum (1973).

**exhibitions** Amsterdam 1905, no. 265; Amsterdam 1914-15, no. 16; 's-Hertogenbosch 1987-88, no. 10.

**literature** Duret 1916, p. 20; cat. Amsterdam 1987, p. 394, no. 2.164a.

#### 3.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, worked up with black ink and grey and white gouache, 58.1 x 45.3 cm
Verso: two printed ground-plans of the 'School voor Lager Onderwijs, Schelpkade voor minvermogende [illegible] (arch.[itect] Reinders)'

Inv. no. p 12 V/1963 Ill. on p. 47.

**provenance** A.P. Furnée, The Hague; Furnée's heirs, The Hague; purchased by the Theo van Gogh Foundation (1961); Vincent van Gogh Foundation (1963); on permanent loan to the Van Gogh Museum (1973).

**literature** Cat. Amsterdam 1987, p. 394, no. 2.164b.

## 3.3

Paris, Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet)

Wove paper, lightly touched with pencil, grey wash, 43.0 x 36.0 cm

Signed by the artist: Vincent f (the signature was spoiled in the printing process and is reinforced with ink, and the letter f, for fecit, was added in ink)

Annotated by the artist in ink at lower left:

rimotated by the artist in link at lower len

Epreuve d'essai

Stamp at lower centre: D[oucet]

Inv. no. V.G. 2 Ill. on p. 48.

**provenance** Anthon van Rappard (1882-92); Henriëtte van Rappard-del Campo; J.H. de Bois gallery, Haarlem (1914); Edmond Sagot, Paris; purchased for FF 1.000 by Jacques Doucet for the Bibliothèque d'Art et d'Archéologie, Paris (1914).

exhibitions Martigny 1992, no. 147.

literature Maandbericht van J.H. de Bois' Kunsthandel, 15 March 1914, no. 3; letter of 22 April 1914 from Edmond Sagot to Clément Janin, and invoice of 15 May 1914 from Edmond Sagot to Jacques Doucet (Paris, Bibliothèque d'Art et d'Archéologie); Martigny 1992, p. 24; Heijbroek 1993, p. 207.

#### 3.4

Stuttgart, Staatsgalerie Stuttgart,
Graphische Sammlung
Wove paper, touched with pencil, grey
gouache (?), washed, 43.0 x 35.0 cm
Inv. no. A 66/4444
Ill. on p. 49.
provenance H.P. Bremmer, The Hague;
W.C. Feltkamp, Leiden; Bern (Kornfeld und Klipstein),
9-11 June 1966, lot 351, purchased by the

exhibitions Stuttgart 1969, no. 48.

literature Jahrbuch der Staatlichen
Kunstsammlungen in Baden-Württemberg 4 (1967),
pp. 190, 192.

Staatsgalerie Stuttgart, Graphische Sammlung.



# 4 Pensioner drinking coffee The Hague, c. 20 November 1882

Signed on the transfer paper at lower left: Vincent

F 1657, JH 266, M 4

**technique** Transfer lithography; black crayon on transfer paper, scraped. All the impressions are printed in black ink.

**literature** V.W. van Gogh, 'Bij de tekening en de litho van de koffiedrinker,' *Museumjournaal* 13 (1968), no. 1, pp. 42-45.

letters 287/246, 289/R 18.

# Three known impressions

De la Faille 1970, p. 670, erroneously lists a further impression (in a Swiss private collection) which was reportedly shown at the exhibition *Vincent van Gogh* at the Kunsthalle in Basel in 1947 (no. 124). That work was not the lithograph but the drawing of the same subject (F 996a, JH 264).

# 4.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, lightly touched with grey and black ink, 42.8 x 27.0 cm
Annotated by the artist in pencil at lower left: 1<sup>Te</sup> epreuve
Inv. no. p 15 V/1962
Ill. on p. 51.

provenance A.P. Furnée, The Hague; Furnée's heirs, The Hague; purchased by the Theo van Gogh Foundation (1961); Vincent van Gogh Foundation

(1962); on permanent loan to the Van Gogh Museum (1973).

**exhibitions** Amsterdam 1980-81, no. 57 [imp. 4.1 or 4.2]; Manchester 1987-88, no. 103. **literature** Cat. Amsterdam 1987, p. 393, no. 2.159a.

## 4.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Watercolour paper, some watercolour stains, mainly in the lower right corner, 42.8 x 26.5 cm

Inv. no. p 3 V/1962

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Amsterdam 1905, no. 252; Amsterdam 1914-15, no. 26a; New York 1920, no. 30; Amsterdam 1980-81, no. 57 [imp. 4.1 or 4.2].

**literature** Cat. Amsterdam 1987, p. 393, no. 2.159b.

# 4.3

Present whereabouts unknown Technical details unknown, size and paper probably as imp. 4.1, possibly lightly touched.

**provenance** P. de Kanter, Delft; H.E. d'Audretsch, Amerongen; Mrs d'Audretsch-Krop, Amerongen (1968); present owner unknown.

literature Vincent van Gogh: 40 photocollographies d'après ses tableaux et dessins, Amsterdam 1905, pl. 9; De la Faille 1970, pp. 567, 670 (imp. II).



# 5 At eternity's gate The Hague, 26-27 November 1882

Signed on the transfer paper at lower left: Vincent

F 1662, JH 268, M 5

**technique** Transfer lithography; crayon and brush in autographic ink on transfer paper. All the impressions are printed in black ink.

**literature** Roskill 1970, pp. 3-5. **letters** 288/247, 289/R 18, 290/248, 291/249, 292/250, 308/263, 594/473.

# Seven known impressions

#### 5.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper, touched with ink,

49.7 x 34.0 cm

Inv. no. p 6 V/1962

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

exhibitions Amsterdam 1905, no. 247 [imp. 5.1 or 5.2]; Amsterdam 1914-15, no. 32 [imp. 5.1 or 5.2]; London 1992, no. 18.

**literature** Cat. Amsterdam 1987, p. 393, no. 2.160a.

#### 5.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper, 50.0 x 34.2 cm Inv. no. p 7 V/1962 Ill. on p. 53.

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Amsterdam 1905, no. 247 [imp. 5.1 or 5.2]; Amsterdam 1914-15, no. 32 [imp. 5.1 or 5.2]; Manchester 1987-88, no. 105. literature Cat. Amsterdam 1987, p. 393, no. 2.160b.

## 5.3

Hamburg, Hamburger Kunsthalle Wove paper, 49.8 x 34.5 cm

Inv. no. 1949/408

**provenance** Stuttgart (Stuttgarter Kunstkabinett, Roman Norbert Ketterer), 25 November 1949, lot 88; purchased by the Hamburger Kunsthalle. **exhibitions** Exhib. cat. *Luther und die Folgen für die Kunst*, Hamburg (Hamburger Kunsthalle) 1983-84, no. 446.

#### 5.4

Paris, Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet) Wove paper, 49.0 x 33.2 cm Stamp at lower right: D[oucet] Inv. no. V.G. 3

provenance Vincent van Gogh, Amsterdam (until 1911); Amsterdam (R.W.P. de Vries), 5-6 November 1912, lot 451; bought by Bernard Houthakker, Amsterdam, acting for the Bibliothèque d'Art et d'Archéologie, Paris (Dfl. 360).

exhibitions Martigny 1992, no. 148.

**literature** Letter from Bernard Houthakker to Clément Janin dated 6 November 1912, and invoice from Bernard Houthakker of the same date to the Bibliothèque d'Art et d'Archéologie, Paris; Duret 1916, p. 20.

#### 5.5

Teheran, Tehran Museum of
Contemporary Art
Wove paper, 50.0 x 35.0 cm
Annotated by the artist in ink at lower left:
At Eternity's gate
Inv. no. 1031
Ill. of annotation on p. 55, fig. 5c.

Henriëtte van Rappard-del Campo; P. de Kanter, Delft; d'Audretsch gallery, The Hague (1935); Mary Clarck Rockefeller, New York (1975); Eugene Thaw & Co., New York (1975); purchased by Tehran Museum of Contemporary Art (1975).

Ilterature A. van Bever, 'Les Ainées: un peintre maudit: van Gogh,' La Plume 17 (1905), 15 June, p. 541 (fig.); Vincent van Gogh: 40 photocollographies d'après ses tableaux et dessins, Amsterdam 1905, no. 7 (fig.); W. Steenhoff, 'Vincent van Gogh,' De Amsterdammer, 15 January 1905, p. 5 (fig.); 'Bij d'Audretsch en in 't Center,' Algemeen Handelsblad,

provenance Anthon van Rappard (1882-92);

## 5.6

Switzerland, private collection Laid paper, 50.0 x 35.0 cm Watermark: ED & Cie

6 January 1935, p. 3 (fig.).

Annotated by the artist in pencil at upper left: il faut que ces feuilles se vendent à 15 cts **provenance** J. Hidde Nijland, The Hague; The Hague (Pulchri Studio), 5-6 October 1937, lot 49; Galerie Rosengart, Lucerne (1939); Arthur Stoll, Arlesheim (1939-71); present owner.

exhibitions Exhib. cat. Tentoonstelling van aquarellen, teekeningen en schetsen van Vincent van Gogh: verzameling Hidde Nijland, The Hague (Haagsche Kunstkring) 1918, no. 12; Amsterdam 1924, no. 19; exhib. cat. Aquarellen, teekeningen en schetsen door Vincent van Gogh uit de verzameling Hidde Nijland, The Hague (Koninklijke Kunstzaal Kleykamp) 1928, no. 101; exhib. cat. 25 Werke von Vincent van Gogh, Basel (Galerie M. Schulthess) 1945, no. 25; Frankfurt 1970, no. 15a.

**literature** Sammlung Arthur Stoll: Skulpturen und Gemälde des 19. und 20. Jahrhunderts, Zürich & Stuttgart 1961, pp. 17-18, no. 73.

# 5.7

Josefowitz Collection Laid paper, 49.0 x 32.5 cm Watermark: ED & C<sup>ie</sup>

provenance Paris (Hôtel Drouot) 31 March 1920, lot 71; private collection; Annamarie M. Andersen gallery, Zürich (1988); Frederick Mulder gallery, London (1992); present owner.



# 6 A workman's meal-break The Hague, end of November 1882

Signed on the transfer paper at lower left: Vincent

F 1663, JH 272, M 6

**technique** Transfer lithography; crayon and autographic ink on transfer paper. All the impressions are printed in black ink. **letters** 291/249, 292/250, 309/R20.

# Four known impressions

A fifth impression (6.5) is suggested by the provenance data, but its existence is not certain. The data may refer to 6.3.

# 6.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper, 48.0 x 31.5 cm Inv. no. p 8 V/1962 Ill. on p. 58.

provenance Theo van Gogh (1882-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Rotterdam 1904, no. 63; Amsterdam 1914-15, no. 17; New York 1920, no. 28; exhib. cat. 1. Allgemeine Kunst-Ausstellung, Munich (Glaspalast) 1926, no. 2104; Amsterdam 1980-81, no. 59 [imp. 6.1 or 6.2].

**literature** Cat. Amsterdam 1987, p. 395, no. 2.166a.

#### 6.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, worked up with grey watercolour and black ink, washed, 50.0 x 31.6 cm
Inv. no. p 11 V/1963
Ill. on p. 59.

**provenance** A.P. Furnée, The Hague; Furnée's heirs, The Hague; purchased by the Theo van Gogh Foundation (1961); Vincent van Gogh Foundation (1963); on permanent loan to the Van Gogh Museum (1973)

**exhibitions** Amsterdam 1980-81, no. 59 [imp. 6.1 or 6.2].

**literature** Cat. Amsterdam 1987, p. 395, no. 2.166b.

#### 6.3

Rotterdam, Museum Boymansvan Beuningen
Wove paper, worked up with black ink, washed, 50.3 x 31.5 cm
Inv. no. OB 3741
Ill. on p. 60.

**note** The impression listed under 6.5 may be identical with 6.3. If that is the case, the data given under 6.5 should be read as part of the following provenance, exhibitions and literature.

**provenance** Anthon van Rappard (1882-92) (?); Henriëtte van Rappard-del Campo (?); d'Audretsch gallery, The Hague (?); J.H. de Bois gallery, Haarlem (?); purchased by Dirk Hannema for the Museum Boymans-van Beuningen (c. 1940).

exhibitions Exhib. cat. Zomertentoonstelling [...]

moderne prentkunst en Hollandse aquarellen,
Haarlem (Kunsthandel J.H. de Bois) 1935, no. 39.

literature 'Bij d'Audretsch en in 't Center,'
Algemeen Handelsblad, 6 January 1935, p. 3;
Maîtres graveurs modernes [...] chez J.H. de Bois,
no. 161, February-March 1938, cat. 21; exhib. cat.
Onze grafiek 1870-1940, Rotterdam (Museum
Boymans-van Beuningen) 1942, no. 4.

## 6.4

Present whereabouts unknown
Technical details unknown
provenance P. de Kanter, Delft; Mrs de KanterCrommelin, Delft; present owner unknown.

literature De la Faille 1970, pp. 569, 670 (imp. IV).

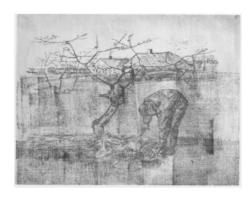
#### 6.5

Present whereabouts unknown Technical details unknown note See note to 6.3.

provenance J.H. de Bois gallery, Haarlem (1914); sold for Dfl. 500 to E.H. Bührle, Winterthur (1914-18); sold back to the J.H. de Bois gallery, Haarlem (1918); H. Stinnes, Cologne (1918); present owner unknown.

exhibitions Exhib. cat. Tentoonstelling de Bois Haarlem, Haarlem (Kunsthandel J.H. de Bois) 1914, no. 17; exhib. cat. Tentoonstelling van de verzameling J.H. de Bois Haarlem, Rotterdam (Rotterdamsche Kunstkring) 1915, no. 35. literature Letter from J.H. de Bois to Edmond Sagot dated 18 April 1914 (The Hague, RKD, De Bois letter-book, vol. 1, no. 293); letter from J.H. de Bois to Edmond Sagot dated 11 July 1914 (The Hague, RKD, De Bois letter-book, vol. 1, p. 344); Duret 1916, fig. VI; letter of J.H. de Bois to H. Stinnes dated 17 April 1918 (The Hague, RKD, De Bois letter-book, vol. 3, p. 116); Maandbericht J.H. de Bois' Kunsthandel, no. 16, 15 April 1914, cat. 41; Algemeen Handelsblad, 3 June 1915; Het Signaal, [Bussum] 1916, p. 15; Twee maandelijks bulletin J.H. de Bois 3 (1920) no. 6, cat. 13;

Heijbroek 1993, p. 207.



# 7 Gardener by an apple tree The Hague, mid-July 1883

Signed on the transfer paper at lower left: Vincent

F 1659, JH 379, M 7

**technique** Transfer lithography; pen and autographic ink on transfer paper. All the impressions are printed in black ink.

letters 365/300, 366/301, 368/303.

Five known impressions

# 7.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Wove paper, worked up with black ink on a roller, 24.7 x 32.6 cm
Annotated by the artist on the verso:
Imprimé / contient 2 fls [feuilles] estampes imprimés. Monsieur Theo van Gogh, 25 Rue de Laval, Paris.
Inv. no. p 5 V/1962
Ill. on p. 62.

**note** The lithograph was used as a wrapper for a roll of prints sent by post. Traces of the adhesive are still visible.

**provenance** Theo van Gogh (1883-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

**exhibitions** Amsterdam 1905, no. 266; Amsterdam 1914-15, no. 55.

**literature** Cat. Amsterdam 1987, p. 400, no. 2.195a.

# 7.2

Paris, Bibliothèque Nationale, Cabinet des Estampes Wove paper, worked up with black ink on a roller, 24.3 x 32.6 cm Stamp at lower centre: BN [Bibliothèque

Nationale]

Annotated by the artist in pencil at upper right: première épreuve V<sup>t</sup>

On the verso there is a rudimentary pencil sketch of a sun.

Inv. no. D 8581

Ill. on p. 64.

**note** This imp. has been moved one place forward in the alphabetical sequence because both it and imp. 7.1 came from Theo's collection.

provenance Theo van Gogh (1883-90); gift to Paul Ferdinand Gachet (1890-1909); Paul Gachet Jr (1909-53); donated by Paul Gachet Jr to the Bibliothèque Nationale, Cabinet des Estampes, Paris (1953).

**literature** Letter from Theo van Gogh to Paul Ferdinand Gachet dated 12 September 1890 (Amsterdam, Van Gogh Museum, inv. no. b 2015 V/1982).

# 7.3

London, The British Museum,
Department of Prints and Drawings
Wove paper, 24.5 x 32.5 cm
Inv. no. 1929-11-9-4
Ill. on p. 64.

provenance H. van den Bergh; gift through
the National Arts Collections Fund to The British
Museum, Department of Prints and Drawings

# 7.4

(1929).

Stuttgart, Staatsgalerie Stuttgart,
Graphische Sammlung
Wove paper, worked up with black ink on a roller and with pen in black ink,
21.8 x 29.2 cm
Inv. no. GVL 32 (A 54/1529)
Ill. on p. 65.
provenance Anthon van Rappard (1883-92);
Henriëtte van Rappard-del Campo; J.H. de Bois gallery, Haarlem (1914); Amsterdam (R.W.P. de Vries),
16-17 July 1930, lot 479; purchased by the J.H. de

Bois gallery, Haarlem (Dfl. 412.50); W.F. Arntz; Stuttgart (Stuttgarter Kunstkabinett, Roman Norbert Ketterer), 25 November 1953, lot 1082; purchased by the Staatsgalerie Stuttgart.

**exhibitions** Stuttgart 1969, no. 49; Frankfurt 1970, no. 26.

**literature** Letter from J.H. de Bois to Edmond Sagot dated 18 April 1914 (The Hague, RKD, De Bois letter-book, vol. 1, no. 293); Heijbroek 1993, p. 207.

## 7.5

Josefowitz Collection Wove paper, worked up with the pen in black ink, 21.5 x 27.8 cm Ill. on p. 65.

**provenance** P. de Kanter, Delft; H.E. d'Audretsch, Amerongen; Mrs d'Audretsch-Krop, Amerongen; Mrs T.J. Tiemstra-d'Audretsch; purchased by the present owner at London (Christie's), 2 December 1982, no. 77.

exhibitions Tokyo & Nagoya 1985-86, no. 28.



# 8 Burning weeds The Hague, mid-July 1883

Signed on the transfer paper at lower right: Vincent

F 1660, JH 377, M 8

**technique** Transfer lithography; pen and autographic ink on transfer paper. All the impressions are printed in black ink.

letters 366/301, 368/303.

## Four known impressions

# 8.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper, the lacunae left after printing filled with black ink which has now faded, 15.5 x 26.5 cm

Annotated by the artist in pencil at lower left: 1<sup>re</sup> epreuve V<sup>t</sup> Inv. no. p 10 V/1962

Ill. on p. 68.

provenance Theo van Gogh (1883-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent Ioan to the Van Gogh Museum (1973).

exhibitions Amsterdam 1905, no. 268;
Amsterdam 1914-15, no. 125; Amsterdam 1980-81, no. 58.

**Literature** Cat. Amsterdam 1987, p. 400, no. 2.196a.

#### 8.2

Ill. on p. 69.

Otterlo, Kröller-Müller Museum Wove paper, worked up with the pen in brown (once black) ink, 15.2 x 26.1 cm (margin line trimmed off) Annotated on verso: Hidde Nijland Inv. no. 1010-28

provenance J. Hidde Nijland, Dordrecht; on Ioan to the Dordrechts Museum, Dordrecht (1904-10); J. Hidde Nijland, Dordrecht; purchased by the Kröller-Müller Foundation, The Hague & Wassenaar

(1928); Rijksverzameling Kröller-Müller, Wassenaar (1937); Otterlo, Kröller-Müller Museum (1938).

(1937); Otterlo, Kröller-Müller Museum (1938).

exhibitions Exhib. cat. Tentoonstelling van aquarellen, teekeningen en schetsen van Vincent van Gogh: verzameling Hidde Nijland, The Hague (Haagsche Kunstkring) 1918, no. 50 (?);

Amsterdam 1924, no. 58; exhib. cat. Aquarellen, teekeningen en schetsen door Vincent van Gogh uit de verzameling Hidde Nijland, The Hague (Koninklijke Kunstzaal Kleykamp) 1928, no. uncertain; exhib. cat. Vincent van Gogh. Sammlung Kröller in Haag, Hamburg (Kunstverein) 1929, no. 103; exhib. cat. Vincent van Gogh, Amsterdam (Stedelijk Museum) 1930, no. 94; 's-Hertogenbosch 1987-88, no. 12.

**literature** Teekeningen Vincent van Gogh uit de verzameling Hidde Nijland in het Museum te Dordrecht, Amsterdam 1905, iss. 8, fig. 79b; cat. Otterlo 1980, p. 42, no. 159.

# 8.3

Paris, Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet) Wove paper, worked up with the pen in black ink, 15.5 x 26.5 cm Stamp at lower centre: D[oucet] Inv. no. V.G.4 Ill. on p. 70.

provenance Anthon van Rappard (1883-92) (?); Henriëtte van Rappard-del Campo (?); J.H. de Bois gallery, Haarlem (1914); Edmond Sagot, Paris; purchased for FF 1.400 by Jacques Doucet for the Bibliothèque d'Art et d'Archéologie, Paris (1914). literature Letter from J.H. de Bois to Edmond Sagot dated 18 April 1914 (The Hague, RKD,

De Bois letter-book, vol. 1, no. 293); invoice of 15 May 1914 from Edmond Sagot to Jacques

Doucet (Paris, Bibliothèque d'Art et d'Archéologie); Heijbroek 1993, p. 56, note 19 on p. 181, p. 207.

#### 8.4

Switzerland, private collection Wove paper, grey wash on the lower half, applied on the stone, 15.5 x 26.8 cm Stamp at lower left: collector's mark of Heinrich Stinnes (Lugt 1376a) Ill. on p. 71.

provenance H.J. van der Weele, The Hague; Amsterdam (R.W.P. de Vries), 16-17 July 1930, lot 480; J.H. de Bois gallery, Haarlem; purchased by Heinrich Stinnes, Cologne (Dfl. 600); Leipzig (C.G. Boerner), 10-11 November 1932, lot 114; Bern (Gutekunst und Klipstein), 6 June 1938, lot 271; Zürich (Aktuaryus), 1938; London (Sotheby's), 2 July 1970, lot 111; P. & D. Colnaghi & Co., London (1973); purchased by the present owner (1973).

exhibitions Exhib. cat. From Millais to Miro: European prints, 1855-1955, London (P. & D. Colnaghi & Co.) 1973, no. 17; Tokyo & Nagoya 1985-86, no. 29.

**literature** *J.H. de Bois' Bulletin* no. 113, Spring 1930, cat. 20 (as 'Landarbeid'); Heijbroek 1993, p. 56, note 19 on p. 181, p. 207.



# The potato eaters Nuenen, c. 16 April 1885

Signed on the stone, printed in reverse at lower left: Vincent f F 1661, JH 737, M 9

technique Lithography; drawn on the stone with lithographic crayon and brush in ink, scratched. Most of the impressions are in black ink, but two are in dark brown. As far as can be ascertained, all are on the same machine-made, wove paper. The image size is 26.5 x 32.0 cm. The dimensions are accordingly not given below except in the case of 9.12, where they differ significantly.

literature Letter from Dimmen Gestel to A. Plasschaert, undated (Amsterdam, Van Gogh Museum, inv. no. b 3033 V/1962); Anton Kerssemakers, 'Herinneringen aan Vincent van Gogh II,' De Amsterdammer, 21 April 1912, p. 96; letter from Dimmen Gestel to A. Plasschaert dated 13 July 1912 (Amsterdam, Van Gogh Museum,

inv. no. b 3040 V/1983); Benno J. Stokvis, 'Nieuwe naspeuringen omtrent Vincent van Gogh in Brabant,' Opgang, 1 January 1927, p. 12; J.G. van Gelder, The potato-eaters in the collection of V.W. van Gogh, London 1947, p. 10; Louis Anfray, 'Les "Mangeurs de pommes de terre" dans l'oeuvre de Vincent van Gogh,' Art-documents, 1953, no. 31, p. 7; Louis Anfray, 'Les "Mangeurs de pommes de terre" dans l'oeuvre de Vincent van Gogh: légendes et réalités.' Les Cahiers de Van Gogh (1958), no. 3, pp. 11-20; Cooper 1983, pp. 22, 27-28, 250-51; Van Tilborgh 1993, pp. 32-33, 99-100.

letters 496/400, 497/401, 499/402, 501/404. 502/405, 507/R 51a, 512/413, 513/R 52. 515/R 53, 529/R57.

Seventeen, possibly eighteen known impressions

provenance Theo van Gogh (1885-91); Johanna

#### 9.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper

Inv. no. p 16 V/1962

Ill. on p. 76.

van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Amsterdam 1893, no. 122; Rotterdam 1904, no. 62; Amsterdam 1905, no. 343; Amsterdam 1914-15, no. 113; Berlin & Vienna 1927-28, no. 41; London 1968-69, no. 39; Amsterdam 1980-81, no. 144; Tokyo & Nagoya, 1985-86, no. 30; exhib. cat. Vincent van Gogh from Dutch collections: religion, humanity, nature, Osaka (The National Museum of Art) 1986, no. 31; 's-Hertogenbosch 1987-88, no. 42; exhib. cat. Vincent van Gogh, Rome (Galleria Nazionale d'Arte Moderna e Contemporanea) 1988, no. 13; London 1992. no. 28.

literature Cat. Amsterdam 1987, p. 415, no. 2.289a.

#### 9.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)

Wove paper

Signed by the artist in ink at lower left: Vincent

Inv. no. p 259 V/1962

Ill. on p. 77.

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Manchester 1987-88, no. 17. literature Cat. Amsterdam 1987, p. 415, no. 2.289b.

### 9.3

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper

Signed by the artist in ink at lower left: Vincent

Inv. no. p 475 V/1962

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). literature Cat. Amsterdam 1987, p. 416,

no. 2.289c.

#### 94

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)

Wove paper

Signed by the artist in ink at lower left:

Vincent

Inv. no. p 476 V/1962

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). literature Cat. Amsterdam 1987, p. 416,

no. 2.289d.

# 9.5

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)

Wove paper

Signed by the artist in ink at lower left:

Vincent

Inv. no. p 477 V/1962

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

literature Cat. Amsterdam 1987, p. 416, no. 2.289e.

# 9.6

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Wove paper Signed by the artist in ink at lower left: Vincent

Inv. no. p 478 V/1962

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent Ioan to the Van Gogh Museum (1973). literature Cat. Amsterdam 1987, p. 416, no. 2.289f.

# 9.7

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)

Wove paper

Signed by the artist in ink at lower left:

Vincent

Inv. no. p 479 V/1962

provenance Theo van Gogh (1885-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). **literature** Cat. Amsterdam 1987, no. 2.289g.

# 9.8

Amsterdam, Rijksmuseum, Rijksprentenkabinet Wove paper

Inv. no. RP-P-1912-609

**provenance** Purchased by the Rijksmuseum at the Larensche Kunsthandel, Amsterdam (1912). **exhibitions** Exhib. cat. *Vincent van Gogh*,

Amsterdam (Larensche Kunsthandel) 1911, no. 69.

#### 9.9

Chicago, The Gecht Family Collection, Francey and Dr Martin Gecht Wove paper

**provenance** Purchased by the present owner at London (Sotheby's), 26-27 June 1990, lot 407.

# 9.10

The Hague, Haags Gemeentemuseum Wove paper

Signed by the artist in ink at lower left:

Vincent

Inv. no. 128/1929

**provenance** Purchased for Dfl. 600 by the Haags Gemeentemuseum at the J.H. de Bois gallery, Haarlem (1929).

#### 9.11

Madrid, Museo Thyssen-Bornemisza (Fundación Colección Thyssen-Bornemisza) Wove paper

Inv. no. 558 [1975.9]

**provenance** Roger Passeron, Paris; François Daulte, Lausanne; Thyssen-Bornemisza Collection, Lugano (1978); Fundación Colección Thyssen-Bornemisza, Madrid (1993).

**exhibitions** Exhib. cat. *Six siècles de gravures de qualité exceptionelle*, Blois (Musée de Blois) 1972, no. 40

literature Roger Passeron, La gravure impressionniste: origines et rayonnement, Paris 1974, pp. 177, 179-80, 223; exhib. cat. Del impressionismo a las vanguardias: obras sobre papel, Madrid (Museo Thyssen-Bornemisza) 1993, pp. 54-55.

#### 9.12

New York, The Museum of Modern Art Wove paper, 21.6 x 31.4 cm (image trimmed slightly at left, right and bottom, but approximately 4 cm missing at the top) Inv. no. 239.63

**provenance** Gerald Cramer, Geneva (1963); gift of Mr and Mrs A.A. Rosen to The Museum of Modern Art (1983).

#### 9.13

Otterlo, Kröller-Müller Museum Wove paper

Stamp at lower left: RMKM [Rijksmuseum Kröller-Müller]

Inv. no. A-17 kl.1-00 provenance Unknown.

**exhibitions** Exhib. cat. *Van Gogh; dipinti e disegni*, Milan (Palazzo Reale) 1952, no. 45; Munich 1956, no. 50.

 $\textbf{literature} \ \ \mathsf{Cat.} \ \mathsf{Otterlo} \ 1980, \, \mathsf{pp.} \ 66\text{-}67, \, \mathsf{no.} \ 167a.$ 

# 9.14

Inv. no. D 8581

Paris, Bibliothèque Nationale, Cabinet des Estampes Wove paper Stamp at lower centre: BN EST [Bibliothèque Nationale Estampes] Signed by the artist in ink: Vincent **provenance** Theo van Gogh (1885-90); Paul Ferdinand Gachet (1890-1909); Paul Gachet Jr (1909-53); donated to the Bibliothèque Nationale, Cabinet des Estampes (1953).

#### 9.15

Washington, National Gallery of Art (Lessing J. Rosenwald Collection) Wove paper, printed in dark brown ink Signed by the artist in ink at lower left: Vincent f

Inv. no. 1951.10.33

**provenance** P. de Kanter, Delft; Myrtil Frank; purchased by Lessing J. Rosenwald and donated to the National Gallery of Art (1951).

**exhibitions** Exhib. cat. Lessing J. Rosenwald: tribute to a collector, Washington (National Gallery of Art) 1982, no. 65.

#### 9.16

The Netherlands, private collection Wove paper

**provenance** Mrs G. Smith-van Stolk (c. 1907); private collection, The Netherlands.

# 9.17

Present whereabouts unknown
Wove paper, printed in dark brown ink
Signed by the artist in ink at lower left:
Vincent

**provenance** Theo van Gogh (1885-?); G. Albert Aurier, Paris; Pierre Bérès, Paris; Bern (Kornfeld und Klipstein), 15 June 1972, lot 348; Minami Gallery, Tokyo; present owner unknown.

### 9.18

Present whereabouts unknown Technical details unknown, size and paper probably as imp. 9.1.

**provenance** d'Audretsch gallery, The Hague (1935); present owner unknown.

**literature** 'Bij d'Audretsch en in 't Center,' Algemeen Handelsblad, 6 January 1935, p. 3; De la Faille 1970, pp. 568-69, 671. (imp. VI)



# 10 Portrait of Dr Gachet Auvers-sur-Oise, 15 June 1890

Annotated in the plate by Gachet: 15 Mai 90.

F 1664, JH 2028, M 10

technique Etching. Unless otherwise stated, the impressions are in black and have not been touched up. The etching plate (copper, 18.3 x 15.1 cm) survives (fig. 10c on p. 83; Paris, Musée du Louvre, Département des Arts Graphiques, Fonds du Musée d'Orsay). The image size is 18.0 x 15.0 cm, a few millimetres smaller than the size of the plate. The dimensions are accordingly not given below except in the case of 10.5, where they differ significantly. literature Beeldende Kunst 5 (1918), no. 11, p. 121 and cover ill.; Victor Doiteau, 'La curieuse figure du Dr Gachet un ami et un amateur de la première heure de Cézanne, Renoir, Pissarro, Van Gogh,' Aesculape 13 (1923), no. 8, pp. 169-73; no. 9, pp. 211-16; no. 11, pp. 250-54; no. 12, pp. 278-83; 14 (1924), no. 1, pp. 7-11. Louis Delteil, Manuel de l'amateur d'estampes, 4 vols., Paris 1925, vol. 1, p. 298; Gachet 1928; Louis Anfray, 'Une énigme van Gogh: le cuivre gravé de l'homme à la pipe,' Art-documents (1953), no. 39, p. 5; Louis Anfray, 'L'énigme du cuivre gravé: portrait à la pipe du Dr Gachet, attribué à Vincent van Gogh,' Art-documents (1954), no. 42, pp. 1, 8-9, 11; Louis Anfray, 'La vérité tortuée,' Art-documents (1954), no. 43, pp. 4-6; Louis Anfray, 'Le cuivre gravé par Vincent van Gogh serait un "Portrait d'Arlésienne",' Art-documents (1954), no. 45, pp. 1, 8-9; Gachet 1954, p. 37; Douglas Cooper, 'The painters of Auvers-sur-Oise,' The Burlington

Magazine 97 (1955), no. 625, p. 100-06; Lugt 1956, pp. 173, 401-02; John Rewald, Post-Impressionism: from Van Gogh to Gauguin, New York 1956, p. 399; Gachet 1956, pp. 100-01; Margrit de Sablonière, 'Meer klaarheid omtrent Van Gogh,' Museumjournaal 3 (1957-58), pp. 41-42; Louis Anfray, 'De la recherche méthodique en matière d'art; L'énigme du cuivre gravé: portrait à la pipe du Dr Gachet,' Les Cahiers de Van Gogh (1958), no. 3, pp. 8-11; J.-B. de la Faille, 'Le mystère du cuivre gravé: portrait à la pipe du Docteur Gachet,' Les Cahiers de Van Gogh (1958), no. 3, pp. 4-7; Roskill 1970, p. 108; Cooper 1983, pp. 26-27, 320-21; Johannes van der Wolk, De schetsboeken van Vincent van Gogh, Amsterdam 1986, pp. 302-03; Alain Mothe, Vincent van Gogh à Auvers-sur-Oise, Paris 1987, pp. 39, 211-12; Gachet 1994, pp. 55-57, 82-83 note 25, 142. letters 895/T 38, 897/GAC 42.

# Sixty-one known impressions

Documentation in the Van Gogh Museum points to the existence of a further four impressions (in private collections in Japan, the United States [2] and Switzerland). However, the information available is too sparse for them to be included here. Several early mentions of impressions in sale or exhibition catalogues could not be linked to any of the impressions listed here, but nor could it be demonstrated that those references were to yet more impressions.

Most of the impressions of this etching have one or more collector's stamps of Dr Gachet or his son. They used a total of three stamps, which are listed below with their Lugt numbers. The first stamp (1195b) belonged to Dr Gachet and consists of his interlaced initials, PFG. However, that same stamp was also used by his son. The stamps are of no help in establishing who printed the impression.







1195b

2807c

2807d

I Impressions by Vincent van Gogh and Paul Ferdinand Gachet

10.1

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Laid paper
Watermark: lower part of P L BAS
Stamp at lower right: Lugt 1195b
Inv. no. p 466 V/1962
provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on

permanent loan to the Van Gogh Museum (1973).

10.2

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation)
Laid paper, heavily inked passages around Gachet's head
Watermark: top half of ED & C<sup>ie</sup>
Stamp at lower right: Lugt 1195b
Inv. no. p 467 V/1962

provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent Ioan to the Van Gogh Museum (1973).

Amsterdam, Van Gogh Museum

10.3

Ill. on p. 81.

(Vincent van Gogh Foundation)
Laid paper, with heavy surface tone, chiefly at the bottom
Watermark: top half of P L BAS
Stamp at lower right: Lugt 1195b
Inv. no. p 470 V/1962
provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

10.4

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Laid paper, worked up with the pen in black ink

Watermark: bottom half of ED & C<sup>ie</sup> Stamp at lower right: Lugt 1195b Inv. no. p 471 V/1962 Ill. on p. 81.

provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

## 10.5

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Laid paper, 14.5 x 14.8 cm (approx. 3.5 cm not printed at the bottom) Watermark: upper part of the cartouche of ED & Cie (without the lettering) Stamp at lower centre: Lugt 1195b Inv. no. p 13 V/1962 provenance Theo van Gogh (1890-91); Johanna

van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973). exhibitions Amsterdam 1914-15, no. 200; exhib. cat. Vincent van Gogh en de moderne kunst, Amsterdam (Van Gogh Museum) 1990-91, no. 44 (with incorrect report of the watermark on p. 140). literature Cat. Amsterdam 1987, p. 474, no. 2.640a.

# 10.6

(Vincent van Gogh Foundation) Laid paper, printed in yellow ochre, heavily inked at the bottom Watermark: top half of ED & Cie Stamp at lower left: Lugt 1195b Inv. no. p 468 V/1962 Ill. on p. 81. provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

Amsterdam, Van Gogh Museum

# 10.7

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Laid paper, printed in sanguine Watermark: top half of P L BAS Stamp at lower left: Lugt 1195b Inv. no. p 469 V/1962 provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

#### 10.8

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Laid paper, printed in greenish blue, heavily inked at lower right Watermark: top half of P L BAS Stamp at lower left: Lugt 1195b Inv. no. p 472 V/1962 Ill. on p. 81.

provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

#### 10.9

Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation) Laid paper, printed in light orange Watermark: bottom half of ED & Cie Stamp at lower right: Lugt 1195b Inv. no. p 473 V/1962 provenance Theo van Gogh (1890-91); Johanna van Gogh-Bonger (1891-1925); V.W. van Gogh (1925-62); Vincent van Gogh Foundation (1962); on permanent loan to the Van Gogh Museum (1973).

## 10.10

Wove paper, printed in yellow-brown Watermark: unknown Annotated on verso: L'Homme à la Pipe. Eau-forte unique de Vincent Van Gogh -Auvers-sur-oise. 25 Mai 1890. Epreuve du tirage Dr Gachet - Van Gogh, Paul Gachet [Jr] [signature].

Bern, E.W. Kornfeld Collection

provenance Paul Ferdinand Gachet (1890-1909); Paul Gachet Jr; E.W. Kornfeld Collection, Bern. exhibitions Exhib. cat. Vincent van Gogh 1853-1890, Paris (Musée Jacquemart-André) 1960, no. 109; Basel 1975-76, no. 90; Salzburg 1984-85, no. 86.

#### 10.11

Paris, private collection Wove paper, heavily inked around the portrait

Watermark: unknown

Stamp at lower centre: Lugt 1195b Annotation on verso: L'homme à la pipe, 1ère et unique eau-forte de (Vincent) van Gogh, Peintre hollandais mort en 1890 à l'âge de 32 ans / Epreuve d'artiste tirée par le Docteur Gachet PG

provenance Paul Ferdinand Gachet; Paris (Hôtel Drouot), 16 March 1959, no. 26.

exhibitions Exhib. cat. Gauguin et ses amis peintres, Yokohama (Yokohama Art Museum) etc. 1992, no. 27: exhib. cat. Le chemin de Gauguin: genèse et rayonnement, Saint-Germain-en-Lave (Musée Départemental du Prieuré) 1985-86, no. 267.

## 10.12

Tokyo, Bridgestone Museum of Art Type of paper unknown Watermark: unknown Stamps from left to right: Lugt 1195b. 2807d, 2807c Annotation in ink at top of verso: L'Homme à la Pipe (Dr Gachet.) Eau-Forte de Vincent Van Gogh. Auvers - 25 Mai 1890. Annotation at bottom of verso: Je soussigné Gachet Paul, certifie que cette epreuve est une de cettes tirée à Auvers par le Dr Gachet et Vincent van Gogh, lors de la gravure de la planche. Paul Gachet [Jr] [signature].

Inv. no. 143

provenance Paul Ferdinand Gachet (1890-1909); Paul Gachet Jr (since 1909); Usui Kojima; Kôzô Mitsui; Mito-chu-shôten [gallery]; Tokyo, Bridgestone Museum of Art.

literature Kojima Usui shushu Taisei Sôsaku Hanga, Asahi Shimbun, 1928, no. 25; cat. Bridgestone Museum of Art, Tokyo (Bridgestone Museum of Art) 1974, no. 45.

# 10.13

Josefowitz Collection Laid paper, worked up with black chalk in and above Gachet's right shoulder Watermark: Ed & Cie

Stamp at lower centre: Lugt 1195b, at lower left: Lugt 2807c

Annotations in black chalk at lower right in the margin: Inédit 1<sup>er</sup> Etat; in brown ink underneath, in Dr Gachet's handwriting: Eauforte de Vangogh

Annotation on verso: L'Homme à la Pipe – (Dr Gachet) Eauforte unique de Vincent van Gogh. Auvers 25 Mai 1890. Je soussigné Gachet Paul certifie que cette épreuve est l'une de cettes tirées à Auvers par le Dr et Vincent au moment de la gravure de la planche. Paul Gachet [Jr] [signature]. Ill. on p. 80.

provenance Mrs Romano, New York (until 1982);David Tunick, New York (1982-83); JosefowitzCollection.

**exhibitions** Tokyo & Nagoya 1985-86, no. 91; exhib. cat. *Van Gogh in Saint-Rémy and Auvers*, New York (The Metropolitan Museum of Art) 1986-87, no. 61.

## 10.14

Present whereabouts unknown
Laid paper, considerable surface tone,
particularly heavily inked at lower right
Watermark: unknown
Stamp at lower centre: Lugt 2807c, 2807d,
at lower left: Lugt 1195b
Annotation in ink on verso: L'Homme à la
pipe (Dr Gachet). Eau-forte unique de
Vincent van Gogh. Auvers, 25 mai 1890. –
Le soussigné Gachet Paul certifie que cette
épreuve est l'une de celles tirées à Auvers,
par le Dr (Gachet) et Vincent au moment de
la gravure de la planche. Paul Gachet [Jr]
[signature].

provenance Private collection, Switzerland (1972); Bern (Kornfeld und Klipstein), 15-17 June 1972, lot 349; William Weston Gallery, London, purchased on behalf of the present owner.

II Impressions by Vincent van Gogh and Paul Ferdinand Gachet, or possibly by Gachet alone

# 10.15

Beverly Hills, private collection

Type of paper unknown, printed in red

Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation on verso: L'Homme à la pipe;
Eau forte unique de Vincent van Gogh;
Auvers sur Oise 25 mai 1890; Epreuve
sanguine du tirage ancien (1890); Paul
Gachet; à Mr. Siegbert Marzynski.

provenance Paul Ferdinand Gachet; Paul Gachet
Jr (1909-20); gift of Paul Gachet Jr to Siegbert
Marzynski (1920); present owner.

**exhibitions** Exhib. cat. Monet to Matisse: French art in southern California collections, Los Angeles (Los Angeles County Museum of Art) 1991, p. 72.

#### 10.16

Boston, Museum of Fine Arts Laid paper, printed in brown

Watermark: none

Annotated in pencil and red chalk on recto: Vincent van Gogh / L'homme à la pipe Annotation in pencil on verso: Vincent van Gogh. épreuve ancienne très rare Paul Gachet [signature].

Inv. no. 60.393

**provenance** Bequest of W.G. Russell Allen (1960).

# 10.17

Chicago, The Art Institute of Chicago (Clarence S. Buckingham Collection) Wove paper, heavily inked at lower right Watermark: none

Stamp at lower centre: Lugt 2807d Stamp verso: Rijksmuseum duplicate Lugt 2228

Inv. no. 1962.83

provenance Paul Ferdinand Gachet (1890-1909); Paul Gachet Jr; Amsterdam, Rijksmuseum; Amsterdam (Frederik Muller & Co.), 2-4 March 1954; Clarence Buckingham; donated to The Art Institute of Chicago by Clarence S. Buckingham.

# 10.18

Chicago, The Gecht Family Collection, Francey and Dr Martin Gecht Laid paper, heavily inked at lower right Watermark: unknown Stamp at lower left: Lugt 1195b provenance S. Hurwitz, Zürich; Bern (Kornfeld und Klipstein), 12 June 1975, lot 385; Allan Frumkin Gallery, Chicago; Collection of Dr and Mrs Martin L. Gecht, Chicago (1975).

#### 10.19

Present whereabouts unknown

Laid paper, heavily inked at lower right

Watermark: unknown

provenance Mr Bertrand (1976); Bern (Kornfeld
und Klipstein), 9-10 June 1976, lot 388; Alice Adam
Ltd., Chicago; private collection Chicago; New York
(Sotheby's); present owner unknown.

#### 10.20

Present whereabouts unknown
Type of paper unknown, heavily inked
around the portrait
Watermark: unknown
Annotated in ink at lower left in Paul
Gachet Jr's handwriting: Souvenir amical à
Mr Loys Delteil; pour les deux Van Rijssel.
Van Rijssel [signature].

provenance Paul Ferdinand Gachet (until 1909); Paul Gachet Jr; Loys Delteil (until 1928); Paris (Hôtel Drouot), 13-15 June 1928, lot 379 (sold for FF 2.400); present owner unknown.

literature Gachet 1928.

# III Impressions by Paul Ferdinand Gachet

# 10.21

Amsterdam, Rijksmuseum,
Rijksprentenkabinet
Laid paper
Watermark: none
Stamp at lower centre: Lugt 2807c
Annotation on verso in the handwr

Annotation on verso in the handwriting of Paul Gachet Jr: L'Homme à la pipe; Portrait de mon père (Le Dr Gachet) Eau-forte de Vincent van Gogh; Auvers s/Oise –

Mai 1890.

Inv. no. OB 20603

**provenance** Paul Ferdinand Gachet; donated to the Rijksmuseum, Rijksprentenkabinet, Amsterdam (1905).

**exhibitions** Exhib. cat. Amsterdam 1905, no. 432; exhib. cat. Tentoonstelling van een aantal werken van Vincent van Gogh uitsluitend uit zijn

Franschen tijd, Rotterdam (Rotterdamsche Kunstkring) 1910, no. 34.

literature Letter from Paul Gachet Jr to Johanna van Gogh-Bonger dated 6 June 1905 (Amsterdam, Van Gogh Museum, inv. no. b 3374 V/1984); letter from Paul Gachet Jr to Johanna van Gogh-Bonger dated 17 July 1912 (Amsterdam, Van Gogh Museum, inv. no. b 3414 V/1984); J.F. Heijbroek, 'Het Rijksmuseum voor Moderne Kunst van Willem Steenhoff. Werkelijkheid of utopie,' *Bulletin van het Rijksmuseum* 39 (1991), no. 2, p. 183.

**note** This impression entered the collection of the Rijksprentenkabinet at the early date of 1905 and was therefore very probably printed by Dr Gachet. Although the annotation is in the handwriting of Paul Gachet Jr, the early provenance of 1905 means that the impression must have come from his father (see the article by Heijbroek listed above).

#### 10.22

Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz, Kupferstichkabinett Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation on verso: Epreuve ancienne
Tirage de P. van Rijssel (Dr. Gachet)
L'Homme à la Pipe / Portrait de mon père: /
(Le Dr Gachet) / Eau-forte de Vincent van
Gogh / Auvers s/Oise Mai 1890 Paul Gachet
[Jr] [signature].

Inv. no. 323-1912

provenance Gift to the museum (1912).

exhibitions Exhib. cat. Von Manet bis Picasso:
französiche Graphik um 1900, Celle (Schloss Celle)
1950, no. 64.

# 10.23

Bern, E.W. Kornfeld Collection
Laid paper, printed in brown-red
Watermark: unknown
Stamp at lower left: Lugt 2807d
Annotation in ink at lower left on border, in
Dr Gachet's handwriting: L'homme à la
pipe (inédit) Eau-forte unique de Vincent
Van Gogh

**provenance** Paul Ferdinand Gachet; present owner. **literature** Basel 1975-76, no. 91; Salzburg

1984-85, no. 87; exhib. cat. *Der Blaue Reiter*, Bern (Kunstmuseum Bern) 1986-87, no. 156.

#### 10.24

Budapest, Szépművészeti Muzeum Laid paper

Watermark: P L BAS

Stamp at lower centre: Lugt 2807c
Annotation in ink at top of verso:
"L'Homme à la Pipe" Portrait de mon Père:
Le Dr Gachet Eau-forte de Vincent Van
Gogh. Auvers s/oise. – Mai 1890.
Paul Gachet. [Ir] [signature].

Annotated at bottom of verso in Paul Gachet Jr's handwriting: Epreuve ancienne – Tirage de P. Van Rijssel (Dr Gachet) 1890 Inv. no. 1913-55

**provenance** J.P. Schneider gallery, Frankfurt-am-Main; purchased by the Szépművészeti Muzeum, Budapest (1912).

# 10.25

Chicago, collection of Mr and Mrs
R. Stanley Johnson
Laid paper, heavily inked at lower right
Watermark: unknown
Stamp at lower centre: Lugt 2807c
Annotated in ink at lower right on verso in
Paul Gachet Jr's handwriting: Monsieur
Meier Graefe
Annotated in ink on verso in Paul Gachet

Annotated in ink on verso in Paul Gachet Jr's handwriting, apart from the signature: L'Homme à la Pipe. Eau-forte de Vincent Van Gogh tirée par Van Rijssel. Nevarietur Van Rijssel [signature of Dr Gachet]. Annotation in ink on verso by Meier-Graefe: Die Beschriftung stammt von dem Dargestellten, Dr. Gachet dem Artz Van Goghs, der sich auch als Maler beschäftigte und als Maler den Namen Van Rijssel trug. Er besass die Platte. Den vorliegenden Abzug habe ich Mitte der Neunziger Jahre, als ich Dr. Gachet in Auvers besuchte, von dem erhalten; ich glaube im Sommer 1895. J. Meier-Graefe, Berlin Januar 1932. provenance Paul Ferdinand Gachet; Julius Meier-Graefe, Berlin (c. 1895); New York (Sotheby's), 15-16 November 1990, lot 225; collection of Mr and Mrs R. Stanley Johnson, Chicago.

#### 10.26

Dresden, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation on verso: L'Homme à la Pipe
Portrait de mon Père (Le Dr Gachet)
Eauforte de Vincent van Gogh Auvers s/oise
– Mai 1890 Paul Gachet. Epreuve ancienne
– Tirage de P. Van Rijssel (Dr. Gachet)
1890.

Inv. no. A 1912-612

**provenance** J.P. Schneider gallery, Frankfurt-am-Main; purchased for 250 marks by the Staatliche Kunstsammlungen Dresden (1912).

**exhibitions** Exhib. cat. *Schätze der Weltkultur von der Sowjetunion gerettet*, Berlin (National-Galerie) 1958, no. L 18.

#### 10.27

London, Libby Howie and John Pillar Wove paper, heavily inked passage at lower left

Watermark: unknown

Stamp at lower right: Lugt 2807d
Annotation in black ink in the lower left
corner in Dr Gachet's handwriting:
Vincent Van Gogh 1858-1890.
Annotation on verso: Le Fumeur. Eauforte
de Vincent Van Gogh Epreuve d'artiste tirée
par Van Ryssel

provenance Paul Ferdinand Gachet; Amsterdam (Paul Brandt) 30 November-4 December 1959, lot 382; The Neuerburg Collection; New York (Christie's) 1 November 1988, lot 49; present owner (1989).

**literature** Cat. *Prints and drawings*, London (Libby Howie and John Pillar), March 1989.

#### 10.28

Martigny, Léonard Gianadda
Laid paper, printed in red
Watermark: unknown
Stamp at lower centre: Lugt 2807c
Annotation on verso in Dr Gachet's handwriting: L'homme à la pipe Unique Eauforte de Vincent Van Gogh (1890 †)
provenance Mr Zigrosser; Bern (Galerie
Kornfeld), 17 June 1987, lot 66; present owner.

New York, The Museum of Modern Art Laid paper

Watermark: none

Stamp at lower centre: Lugt 2807c Annotation on recto at lower left: L'homme

à la pipe

Inv. no. 594.40

provenance Keppel & Co., New York (1929); donated by Abby Aldrich Rockefeller to The Museum of Modern Art (1940).

exhibitions Exhib. cat. Vincent van Gogh, New York (The Museum of Modern Art) 1935, no. 127.

#### 10.30

Otterlo, Kröller-Müller Museum

Wove paper

Watermark: none

Stamp at lower centre: Lugt 2807d Annotation on verso: l'Homme à la Pipe. Portrait de mon père, le Dr. Gachet. Eauforte de Vincent van Gogh. Auvers s/Oise Mai 1890. Epreuve Ancienne tirée par le Dr. Gachet.

Stamp on verso: No. 22.

Stamp at lower left on verso: RMKM [Rijksmuseum Kröller-Müller]

Inv. no. C 23-kl.1-00

provenance Unknown.

exhibitions Exhib. cat. Van Gogh, dipinti e disegni, catalogo, Milan (Palazzo Reale) 1952, no. 127; Munich 1956, no. 166.

literature Cat. Otterlo 1980, pp. 120-21, no. 255; Alain Mothe, Vincent van Gogh à Auvers-sur-Oise, Paris 1987, p. 41.

#### 10.31

Pasadena, Norton Simon Museum (The Norton Simon Foundation) Wove paper

Watermark: none Stamp at lower left: Lugt 2807d Annotation in ink on recto at lower right: offert à [illegible name] par Van Rijssel Annotation in ink on verso at lower right in Dr Gachet's handwriting: L'homme à la Pipe Eauforte unique de Vincent Van Gogh. Peintre et dessinateur hollandais. Mort à Auvers-Sur-oise 1857-1890.

Epreuve tirée par Van rijssel.

Annotation in ink on a label pasted onto the verso at upper right; no. 19497 Van Gogh Männerkopf 18:15 [cm] Rad.[ierung]

Inv. no. F.76.11.G.

note The label was pasted onto the verso by the Paul Cassirer gallery. This information was kindly passed to us by Roland Dorn.

provenance Private collection; on commission with Paul Cassirer, Berlin (1927); private collection; New York (Sotheby Parke Bernet), 8 July 1976; purchased by the Norton Simon Foundation; New York (Sotheby Parke Bernet), 6 May 1980, lot 199A (unsold); Norton Simon Foundation. literature Lanier Graham, Vincent van Gogh: painter, printmaker, collector, Pasadena 1990, pp. 26-27.

#### 10.32

Philadelphia, Philadelphia Museum of Art Type of paper unknown Watermark: unknown Stamp at lower left: Lugt 2807d Annotation in pencil on verso in Dr Gachet's handwriting: Portrait de Van Rijssel. Along the bottom on verso: Eauforte unique et inedite du peintre Vincent Van Gogh. Peinture au musée de la haye. At top left corner on the verso: [an illegible word] Van Rijssel. Inv. no. 41-8-139

provenance Purchased by the Philadelphia Museum of Art from the M.A. McDonald gallery, New York (1941).

## 10.33

Vienna, Albertina, Graphische Sammlung Laid paper, printed in brown-red Watermark: [ARC]HES Stamp at lower right: Lugt 2807d Annotation on verso: L'homme à la pipe. Eauforte unique de Vincent van Gogh (tirage de P. van Rijssel 18 -1890. Inv. no. 1912/221 provenance Unknown.

# Impressions by Paul Gachet Jr or Eugène Delâtre

#### 10.34

Cincinnati, Cincinnati Art Museum (The Albert P. Strietmann Collection) Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c Annotation on verso: L'Homme à la Pipe (Dr. Gachet). Eau-forte unique de Vincent van Gogh. Auvers Sur/oise 25 mai 1890. Paul Gachet [Jr] [signature].

Inv. no. 1960.699

provenance E. Weyhe, New York; Albert P. Strietmann (1940); donated by Albert P. Strietmann to the Cincinnati Art Museum (1960).

literature The Cincinnati Art Museum Bulletin 7 (1965), no. 3-4.

#### 10.35

Dallas, Dallas Museum of Art (The Wendy and Emery Reves Collection) Type of paper unknown Watermark: unknown

Stamp at lower centre: Lugt 2807c

Inv. no. 1985.R.81

provenance Paul Gachet Jr; gift of Paul Gachet Jr to Wendy and Emery Reves (1946); included in The Wendy and Emery Reves Collection as a gift to the Dallas Museum of Art (1984).

#### 10.36

Frankfurt-am-Main, Städelsches Kunstinstitut und Städtische Galerie Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c Annotation in ink on verso: L'Homme à la Pipe - Portrait de mon Père: Le Dr Gachet. Eauforte de Vincent van Gogh. Auvers s/oise. Mai 1890. Paul Gachet [Jr] [signature]. Annotation on verso, lower left: Dr.

Hagemann Nr. 7 Inv. no. 66379

provenance Bequest of Carl Hagemann (1948).

Frankfurt-am-Main, Städelsches Kunstinstitut und Städtische Galerie Laid paper, printed in red Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation in ink on verso: L'Homme à la
Pipe (Portrait de mon Père: Le Dr Gachet)
Eau-forte de Vincent van Gogh Auvers s/oise
Mai 1890. Paul Gachet [Jr] [signature]. no.
21. Epreuve ancienne tirée par Auguste
Delâtre.

Inv. no. 64480

**provenance** J.P. Schneider gallery, Frankfurt-am-Main; purchased for 270 marks by the Städelsches Kunstinstitut und Städtische Galerie (1912).

#### 10.38

The Hague, Haags Gemeentemuseum Laid paper

Watermark: P L BAS

Stamp at lower centre: Lugt 2807c Annotation in ink on verso: L'Homme à la

Pipe – (Dr Gachet) Eau-forte unique de Vincent van Gogh Auvers-sur-oise – 25 Mai

1890 Paul Gachet [Jr] [signature].

Inv. no. P 1-1926

**provenance** Amsterdam (A. Mak), 17 October 1925, lot 182; purchased by the Haags Gemeentemuseum.

**exhibitions** Exhib. cat. *Vincent van Gogh:*Gemälde und Zeichnungen, Berlin (Amt für Kunst)
1953. no. 22.

# 10.39

Hamburg, Hamburger Kunsthalle Laid paper

Watermark: HUDELIST (?)

Stamp at lower centre: Lugt 2807c Annotation on verso: L'Homme à la Pipe.

Portrait de mon Père: le Dr Gachet Eauforte de Vincent van Gogh Auvers s/oise.

Mai 1890 Paul Gachet [Jr] [signature].

inv. no. 1924/412

**provenance** E. Hakon, Hamburg; purchased by

the Hamburger Kunsthalle (1924).

**exhibitions** Exhib. cat. Wegbereiter der modernen Malerei: Cézanne, Gauguin, Van Gogh, Seurat, Hamburg (Hamburger Kunsthalle) 1963, no. 96.

#### 10.40

London, The British Museum, Department of Prints and Drawings

Wove paper

Watermark: unknown

Stamp at lower left: Lugt 1195b, at lower

centre: Lugt 2807c Inv. no. 1923-7-11-1

**provenance** Paul Gachet Jr; gift of Paul Gachet Jr to The British Museum (1923).

#### 10.41

London, The Library of the Wellcome Institute for the History of Medicine

Laid paper

Watermark: ED & Cie

Stamp at lower centre: Lugt 2807c
Annotation on verso: L'Homme à la Pipe
[Dr Gachet] Eau-forte unique de Vincent
van Gogh Auvers 25 Mai 1890 Paul Gachet
[Jr] [signature].

Inv. no. PD 127-1-1

**provenance** Paul Gachet Jr (until 1927); purchased by Henry Solomon Wellcome for £5 16s 8d (1927); The Library of the Wellcome Institute for the History of Medicine (1936).

**literature** Gertrude M. Prescott, 'Illustrations from The Wellcome Institute Library: Gachet and Johnston-Saint: the provenance of Van Gogh's *L'Homme à la pipe*,' *Medical History* 1987, no. 31, pp. 217-24.

**exhibitions** Exhib. cat. A vision of history: the Wellcome Institute for the History of Medicine, London (The Wellcome Institute) 1986, pp. 53-54.

#### 10.42

Minneapolis, The Minneapolis Institute of Arts

Laid paper

Watermark: VGZ [Van Gelder & Zonen] Annotation on verso: L'Homme à la Pipe, Portrait de mon Père: le Dr Gachet. Eauforte de Vincent van Gogh. Auvers-sur-oise, Mai 1890. Paul Gachet [Jr] [signature].

Inv. no. P. 13251

**provenance** William H. Schab Gallery, New York; donated by Bruce B. Dayton to The Minneapolis Institute of Arts (1962).

exhibitions Exhib. cat. Celebrating 50 years a

trustee: Bruce B. Dayton Collection, Minneapolis (The Minneapolis Institute of Arts) 1992, p. 105.

#### 10.43

Munich, Staatliche Graphische Sammlung Laid paper

Watermark: lower part of ARCHES
Stamp at lower centre: Lugt 2807c
Annotation in blue/black ink on verso:
L'Homme à la Pipe / Portrait de mon Père:
le Dr Gachet / Eau-forte de Vincent Van
Gogh / Auvers s/oise. Mai 1890 / Paul
Gachet [Jr] [signature]. / No. 25
Inv. no. 1955:389

**provenance** Stuttgart (Stuttgarter Kunstkabinett, Roman Norbert Ketterer), 29 November 1955, lot 518; gift of Mr Geheimrat Kreuter, Munich to the Staatliche Graphische Sammlung (1955).

**exhibitions** Exhib. cat. *Vincent van Gogh: Zeichnungen und Aquarelle*, Munich (Städtische Galerie) 1961, no. 74.

#### 10.44

New York, private collection, courtesy of The Galerie St. Etienne Thin rice paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation in pencil on verso: 1696/37.
Auvers – 25 Mai 1890. L'Homme à la Pipe
(Dr Gachet.) Unique Eau-forte de Vincent
Van Gogh. Paul Gachet [Jr] [signature].

provenance Mr Björke; Bern (Gutekunst und
Klipstein), November 1954, lot 146; The Galerie
St. Etienne, New York.

**exhibitions** Exhib. cat. Masters of the nineteenth century, New York (Galerie St. Etienne) 1955, p. 7.

# 10.45

New York, Arents Collections, New York Public Library, Astor, Lenox and Tilden Foundations

Laid paper

Watermark: P L BAS

Annotation in ink on verso: L'Homme à la pipe. Portrait de mon Père: Le D<sup>r</sup> Gachet Eau-forte de Vincent van Gogh. Auvers s/oise Mai 1890. Paul Gachet [Jr] [signature]. provenance unknown

Ottawa, National Gallery of Canada Laid paper

Watermark: none

Stamp at lower left: Lugt 2807c

Annotated in graphite on verso: L'homme à la Pipe Eau-forte unique de Vincent van Gogh – Auvers 25 mai 1890. Paul Gachet [Ir] [signature].

Inv. no. 15228

provenance William H. Schab Gallery, New York; purchased by the National Gallery of Canada (1966). exhibitions Exhib. cat. *Prints and drawings*, New York (William H. Schab Gallery) 1966, no. 161.

# 10.47

Paris, Bibliothèque d'Art et d'Archéologie (Fondation Jacques Doucet)

Laid paper

Watermark: [AR]CHES

Stamp at lower centre: D[oucet]

**provenance** Paul Gachet Jr; donated by Paul Gachet Jr to the Bibliothèque d'Art et d'Archéologie (1920).

#### 10.48

Paris, Bibliothèque Nationale, Cabinet des Estampes

Laid paper, printed in brown-red

Watermark: none

Stamp at lower centre: Lugt 2807c, at lower left: Lugt 1195b, at lower centre the stamp 'B.N. Est' [Bibliothèque Nationale, Estampes].

Annotation on verso: L'homme à la pipe. Dr Gachet Eauforte unique de Vincent van Gogh Auvers-sur-Oise 25 Mai 1890 Paul Gachet [Jr] [signature].

Inv. no. D 3133

**provenance** Paul Gachet Jr; donated by Paul Gachet Jr to the Bibliothèque Nationale, Cabinet des Estampes (1929).

**exhibitions** Paris 1954-55, no. 66; exhib. cat. L'estampe impressionniste, Paris (Bibliothèque Nationale) 1974, no. 282.

10.49

Paris, Bibliothèque des Musées Nationaux Laid paper

Watermark: Ed & Cie

Stamp at lower centre: Lugt 2807c Annotation in black ink on verso in Paul Gachet Jr's handwriting: L'Homme à la Pipe (Dr Gachet) Eau forte unique de Vincent van Gogh Auvers – 25 Mai 1890

Inv. no. OD 45

**note** Paul Gachet Jr bound this impression and three etchings by Dr Gachet between pp. 250 and 251 in a book cover in which he kept Victor Doiteau's articles (see Literature).

**provenance** Paul Gachet Jr; purchased by the Musée du Louvre for the Bibliothèque des Musées Nationaux (1959).

10.50

Paris, private collection

Laid paper

Watermark: Van Gelder

Stamp at lower centre: Lugt 2807c
Annotation in ink at top of verso: L'Homme à la pipe (Dr Gachet) Eau-forte unique de Vincent van Gogh. Auvers-sur-Oise le 25 mai 1890 Paul Gachet. [Jr] [signature].

provenance Raymond Rouillac, Paris (c.1970); present owner.

**literature** Roger Passeron, *La gravure impressionniste: origines et rayonnement*, Paris 1974, pp. 180-81, 223.

10.51

Rochester (N.Y.), Memorial Art Gallery of the University of Rochester

Laid paper

Watermark: Van Gelder

Stamp at lower centre: Lugt 2807c
Annotation in ink on verso: L'Homme à la
Pipe. Portrait de mon Père (le Dr Gachet).
Eau-forte de Vincent van Gogh. Auvers
s/oise Mai 1890 Paul Gachet [Jr] [signature].
Inv. no. 77.151

**provenance** Anonymous gift to the Memorial Art Gallery (1977).

**literature** Susan Dodge Peters, *Memorial Art Gallery. An introduction to the collection*, Rochester 1988, p. 131.

10.52

Rotterdam, Museum Boymans-

van Beuningen

Laid paper

Watermark: crown and lily, probably Van

Gelder (cut off)

Annotation on verso: 'L'Homme à la Pipe,' Portrait de mon Père: Eau-forte de Vincent van Gogh. Auvers-s-Oise Mai 1890. Paul

Gachet [Jr] [signature]. no. 27.

Inv. no. M.B. 13986 provenance Unknown.

10.53

Toledo (Ohio), The Toledo Museum of Art (Frederick B. and Kate L. Shoemaker Fund)

Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c, at lower

left: Lugt 1195b

Annotation in ink on verso: L'Homme à la Pipe (Dr Gachet) Eau-forte unique de Vincent van Gogh Auvers s/oise le 25 Mai 1890. Paul Gachet [Jr] [signature].

Inv. no. 1940.98

**provenance** Paul Ferdinand Gachet; J.-B. de la Faille, Bloemendaal (1930); Kennedy & Co., New York (1940?); Toledo, The Toledo Museum of Art (1940).

**note** It is known that this impression belonged to De la Faille in 1930 from a label on the back of the old frame, which also states that the print was shown at the exhibition *Vincent van Gogh en zijn tijdgenoten*, Amsterdam (Stedelijk Museum) 1930. However, there is no entry for it in that catalogue.

10.54

Vienna, Albertina, Graphische Sammlung Laid paper, printed in brown-red

Watermark: none

Annotation in black ink on verso: L'Homme à la pipe (Dr. Gachet) Eau forte unique de Vincent van Gogh Auvers s/Oise 25 Mai 1890 Paul Gachet [signature].

Annotation in pencil on bottom of verso: 132

Inv. no. 1925/222

provenance Unknown.

Washington, National Gallery of Art (Lessing J. Rosenwald Collection)

Thin rice paper Watermark: none Stamp: Lugt 2807c

Annotated on verso on bottom: L'homme a la Pipe (Dr Gachet) eau forte Vincent van Gogh (mai 1890) Auvers. Paul Gachet [Jr] [signature].

**provenance** Paul Ferdinand Gachet; New York (Parke Bernet) 1939, lot 155; Lessing J. Rosenwald (1939); donated by Lessing J. Rosenwald to the National Gallery of Art (1943).

**exhibitions** Exhib. cat. Lessing J. Rosenwald: tribute to a collector, Washington (National Gallery of Art) 1982, no. 65.

10.56

Washington, The Phillips Collection

Wove paper Watermark: none

Stamp at lower centre: Lugt 2807c

Inv. no. 0795

**provenance** Purchased by The Phillips Collection (1931).

**literature** The Phillips Collection: a museum of modern art and its sources: catalogue, Washington 1952, p. 43; The Phillips Collection: a summary catalogue, Washington 1985, p. 93.

10.57

Wiesbaden, Kunstmuseum Wiesbaden

Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 2807c
Annotation in ink at top of verso: L'Homme à la Pipe. Portrait de mon Père: le Dr.
Gachet. Eau-forte de Vincent Van Gogh.
Auvers s/Oise. Mai 1890. Paul Gachet [Jr]
[signature].

Annotation in ink at bottom of verso: Epreuve tirée par Monsieur Gachet Inv. no. KR 419

**provenance** Private collection; donated to the Kunstmuseum Wiesbaden (1976).

**exhibitions** Exhib. cat. *Van Gogh und die Moderne*, Essen (Museum Folkwang) 1990, no. 57 (the illustration is incorrect; the reproduction is of imp. 10.5).

10.58

Winterthur, private collection

Laid paper

Watermark: Ed & Cie

Stamp at lower left: Lugt 1195b, at lower

centre: Lugt 2807c

provenance Paul Gachet Jr: Maurice Gobin

gallery, Paris; present owner.

10.59

The Netherlands, private collection

Laid paper

Watermark: Ed & Cie

Stamp at lower centre: Lugt 2807c Annotation in ink on verso: L'Homme à la Pipe (Dr Gachet) Eauforte unique de Vincent van Gogh Auvers s/oise – 25 Mai 1890. Paul Gachet [signature].

**provenance** Paul Gachet Jr; gift to the Dutch painter Johan Sybo Sjollema (1922-1984); gift to the present owner.

10.60

Switzerland, private collection

Laid paper

Watermark: unknown

Stamp at lower centre: Lugt 1195b, at lower

left: Lugt 2807c

Annotation on recto: no 15519

Annotation on verso: L'Homme à la Pipe (Portrait de mon Père, le Dr Gachet.) Eauforte de Vincent Van Gogh. Auvers s/oise. Mai 1890. Paul Gachet [Jr] [signature].

10.61

Present whereabouts unknown Laid paper, printed in red

\*\*\*\*

Watermark: unknown

Stamp at lower centre: Lugt 2807c

Annotation in ink on recto: Hommage très sympathique à Monsieur Gustave Coquiot.

Paul Gachet [Jr] [signature].

provenance Private collection; Munich (GalerieWolfgang Ketterer), 30 November 1976, lot 484.

Chicago, Collection of Mr and Mrs R. Stanley Johnson F 1664 (imp. 10.42) Index F 1664 (imp. 10.25) Munich, Staatliche Graphische Sammlung F 1664 (imp. 10.43) Cincinnati, Cincinnati Art Museum F 1664 (imp. 10.34) The Netherlands, private collection F 1661 (imp. 9.16) Dallas, Dallas Museum of Art F 1664 (imp. 10.59) F 1664 (imp. 10.35) Amsterdam, Rijksmuseum, Rijksprentenkabinet New York, private collection, courtesy of the Galerie F 1661 (imp. 9.8) Dresden, Staatliche Kunstsammlungen Dresden, St. Etienne F 1664 (imp. 10.21) **Kupferstich Kabinett** F 1664 (imp. 10.44) F 1664 (imp. 10.26) Amsterdam, Van Gogh Museum New York, The Museum of Modern Art F 1655 (imp. 2.1-2.2) F 1655 (imp. 2.3) Frankfurt-am-Main, Städelsches Kunstinstitut und F 1656 (imp. 3.1-3.2) Städtische Galerie F 1661 (imp. 9.12) F 1657 (imp. 4.1-4.2) F 1664 (imp. 10.36-10.37) F 1664 (imp. 10.29) F 1658 (imp. 1.1-1.2) F 1659 (imp. 7.1) The Hague, Haags Gemeentemuseum New York, The New York Public Library F 1660 (imp. 8.1) F 1661 (imp. 9.10) F 1664 (imp. 10.45) F 1661 (imp. 9.1-9.7) F 1664 (imp. 10.38) F 1662 (imp. 5.1-5.2) Ottawa, National Gallery of Canada F 1663 (imp. 6.1-6.2) Hamburg, Hamburger Kunsthalle F 1664 (imp. 10.46) F 1664 (imp. 10.1-10.9) F 1662 (imp. 5.3) F 1664 (imp. 10.39) Otterlo, Kröller-Müller Museum Berlin, Staatliche Museum zu Berlin, Preussischer F 1660 (imp. 8.2) Kulturbesitz, Kupferstichkabinett Josefowitz Collection F 1661 (imp. 9.13) F 1664 (imp. 10.22) F 1659 (imp. 7.5) F 1664 (imp. 10.30) F 1662 (imp. 5.7) Bern, E.W. Kornfeld Collection F 1664 (imp. 10.13) Paris, Bibliothèque Nationale, F 1664 (imp. 10.10, 10.23) Cabinet des Estampes London, The British Museum, F 1659 (imp. 7.2) Beverly Hills, private collection Department of Prints and Drawings F 1661 (imp. 9.14) F 1664 (imp. 10.15) F 1659 (imp. 7.3) F 1664 (imp. 10.48) F 1664 (imp. 10.40) Boston, Museum of Fine Arts Paris, Bibliothèque d'Art et d'Archéologie F 1664 (imp. 10.16) London, Libby Howie and John Pillar (Fondation Jacques Doucet) F 1664 (imp. 10.27) F 1656 (imp. 3.3) Budapest, Szépművészeti Muzeum F 1658 (imp. 1.3) F 1664 (imp. 10.24) London, The Library of the Wellcome Institute for the F 1660 (imp. 8.3) History of Medicine F 1662 (imp. 5.4) Chicago, The Art Institute of Chicago F 1664 (imp. 10.41) F 1664 (imp. 10.47) F 1664 (imp. 10.17) Madrid, Museo Thyssen-Bornemisza Paris, Bibliothèque des Musées Nationaux Chicago, The Gecht Family Collection, F 1661 (imp. 9.11) F 1664 (imp. 10.49) Francey and Dr Martin Gecht Martigny, Léonard Gianadda F 1661 (imp. 9.9) F 1664 (imp. 10.28) Paris, private collection F 1664 (imp. 10.18) F 1664 (imp. 10.11, 10.50)

Minneapolis, The Minneapolis Institute of Arts

Pasadena, Norton Simon Museum (The Norton Simon Foundation)
F 1664 (imp. 10.31)

Philadelphia, Philadelphia Museum of Art F 1664 (imp. 10.32)

Rochester (N.Y.), Memorial Art Gallery of the University of Rochester F 1664 (imp. 10.51)

Rotterdam, Museum Boymans-van Beuningen F 1663 (imp. 6.3) F 1664 (imp. 10.52)

Stuttgart, Staatsgalerie, Graphische Sammlung F 1656 (imp. 3.4) F 1659 (imp. 7.4)

Switzerland, private collection F 1660 (imp. 8.4) F 1662 (imp. 5.6) F 1664 (imp. 10.60)

Teheran, Tehran Museum of Contemporary Art F 1662 (imp. 5.5)

Tokyo, Bridgestone Museum of Art F 1664 (imp. 10.12)

Toledo (Ohio), The Toledo Museum of Art F 1664 (imp. 10.53)

Vienna, Albertina Graphische Sammlung F 1664 (imp. 10.33, 10.54)

Washington (D.C.), National Gallery of Art (Lessing J. Rosenwald Collection) F 1658 (imp. 1.4) F 1661 (imp. 9.15) F 1664 (imp. 10.55)

Washington (D.C.), The Phillips Collection F 1664 (imp. 10.56)

Wiesbaden, Kunstmuseum Wiesbaden F 1664 (imp. 10.57)

Winterthur, private collection F 1664 (imp. 10.58)

Present whereabouts unknown
F 1657 (imp. 4.3)
F 1661 (imp. 9.17, 9.18)
F 1663 (imp. 6.4-6.5)
F 1664 (imp. 10.14, 10.19, 10.20, 10.61)

#### abbreviations

J.-B. de la Faille, L'oeuvre de Vincent van Gogh: catalogue raisonné. Vol. 3. Paris & Brussels 1928, pp. 181-83.

J.-B. de la Faille, The works of Vincent van Gogh: his paintings and drawings. Amsterdam 1970, pp. 566-69, 670-71.

J.-B. de la Faille, Vincent van Gogh: the complete works on paper: catalogue raisonné. Vol. 1. San Francisco 1992, pp. 436-44.

JH

Jan Hulsker, *The complete Van Gogh: paintings, drawings, sketches,* New York 1980, pp. 38, 64-69, 88-90, 162-63, 465 (also in Dutch, Italian and Japanese editions).

М

Juliana Montfort, 'Van Gogh et la gravure,' *Nouvelles* de l'estampe 1972, no. 2, pp. 5-13.

imp.

impression

#### literature cited in abbreviated form

Amsterdam 1893

Exhib. cat. *Nederlandsche Etsclub*, Amsterdam (Arti et Amicitiae) 1893

Amsterdam 1905

Exhib. cat. Schilderijen en teekeningen door Vincent van Gogh, Amsterdam (Stedelijk Museum) 1905

Amsterdam 1914-15

Exhib. cat. Teekeningen door Vincent van Gogh uit de verzameling van Mevrouw J. van Gogh-Bonger en den Heer V.W. van Gogh, Amsterdam (Stedelijk Museum) 1914-15

Amsterdam 1924

Exhib. cat. *Vincent van Gogh*, Amsterdam (Gebouw voor Beeldende Kunst) 1924

Amsterdam 1980-81

Exhib. cat. Vincent van Gogh in zijn Hollandse jaren, Amsterdam (Van Gogh Museum) 1980-81

Basel 1975-76

Exhib. cat. Meisterwerke der Graphik von 1800 bis zur Gegenwart: eine Schweizer Privatsammlung, Basel (Kunstmuseum Basel) 1975-76

Berlin & Vienna 1927-28

Exhib. cat. Vincent van Gogh. Berlin (O

Exhib. cat. *Vincent van Gogh*, Berlin (Otto Wacker) 1927-28 & Vienna (Neue Galerie) 1928

Cat. Amsterdam 1987

Evert van Uitert and Michael Hoyle (eds.), *The* Rijksmuseum Vincent van Gogh, Amsterdam 1987

Cat. Otterlo 1980

A detailed catalogue of the paintings and drawings by Vincent van Gogh in the collection of the Kröller-Müller National Museum, Otterlo 1980

Cooper 1983

Douglas Cooper, Paul Gauguin: 45 lettres à Vincent, Théo et Jo van Gogh, The Hague & Lausanne 1983

De la Faille 1970

J.-B. de la Faille, The works of Vincent van Gogh: his paintings and drawings, Amsterdam 1970

Duret 1916

Théodore Duret, Vincent van Gogh, Paris 1916

Frankfurt 1970

Exhib. cat. Vincent van Gogh: Zeichnungen und Aquarelle, Frankfurt (Frankfurter Kunstverein) 1970 Gachet 1928

Paul Gachet, Souvenirs de Cézanne et de Van Gogh, Auvers 1873-1890, [Paris 1928]

Gachet 1954

Paul Gachet, Paul van Rijssel, Le docteur Gachet, graveur. Paris 1954

Gachet 1956

Paul Gachet, Deux amis des impressionnistes: le docteur Gachet et Murer, [Paris] 1956

Gachet 1994

Paul Gachet, Les 70 jours de van Gogh à Auvers, Paris 1994

's-Hertogenbosch 1987-88

Exhib. cat. Van Gogh in Brabant: schilderijen en tekeningen uit Etten en Nuenen, 's-Hertogenbosch (Noordbrabants Museum) 1987-88

Heijbroek 1993

J.F. Heijbroek and E.L. Wouthuysen, Kunst, kennis en commercie: de kunsthandelaar J.H. de Bois (1878-1946), Amsterdam & Antwerp 1993

London 1992

Exhib. cat. Van Gogh in England: portrait of the artist as a young man, London (Barbican Art Gallery) 1992

Lugt 1956

Frits Lugt, Marques de collections, dessins, estampes, The Hague 1956

Manchester 1987-88

Exhib. cat. Hard times: social realism in Victorian art, Manchester (City Art Gallery) 1987-88

Martigny 1992

Exhib. cat. *De Goya à Matisse*: estampes de la collection Jacques Doucet, Martigny (Fondation Pierre Gianadda) 1992

Munich 1956

Exhib. cat. Vincent van Gogh, Munich (Haus der Kunst) 1956

New York 1920

Exhib. cat. Vincent van Gogh, New York (Montross Gallery) 1920

Nottingham 1974-75

Exhib. cat. English influences on Vincent van Gogh, Nottingham (The University Art Gallery / The Arts Council of Great Britain) etc. 1974-75

Paris 1954-55

Exhib. cat. Van Gogh et les peintres d'Auvers-sur-Oise, Paris (Orangerie des Tuileries) 1954-55

Roskill 1970

Mark Roskill, Van Gogh, Gauguin and French painting of the 1880s: a catalogue raisonné of key works, Ann Arbor 1970

Rotterdam 1904

Exhib. cat. Vincent van Gogh, Rotterdam (Kunstzalen Oldenzeel) 1904

Salzburg 1984-85

Exhib. cat. Von Goya bis Warhol, Meisterwerke der Graphik des 19. und 20. Jahrhunderts aus einer Schweizer Privatsammlung, Salzburg (Rupertinum Salzburger Landessammlung) etc. 1984-85

Stuttgart 1969

Exhib. cat. Von Ingres bis Picasso: Französische Zeichnungen des 19. und 20. Jahrhunderts aus dem Besitz der Graphischen Sammlung Staatsgalerie Stuttgart, Stuttgart (Graphischen Sammlung Staatsgalerie Stuttgart) 1969

Van Tilborgh 1993

Louis van Tilborgh et al., The potato eaters by Vincent van Gogh, Amsterdam 1993

Tokyo & Nagoya 1985-86

Exhib. cat. *Vincent van Gogh*, Tokyo (The National Museum of Western Art) & Nagoya (City Museum) 1985-86

Vanbeselaere 1937

Walther Vanbeselaere, De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh, Amsterdam n.d. (1937)

# Colophon

Editors

Louis van Tilborgh
Sjraar van Heugten

Translator and English editor Michael Hoyle

Design Pieter Roozen, Amsterdam

Technical Reproduction/Printing Waanders Printers, Zwolle

Photo credits

All photos have been provided by the museums or the owners of the works. The photographs of the prints in the Van Gogh Museum were taken by Thijs Quispel.

Front cover

Etching plate of *Portrait of Dr Gachet*, Paris, Musée du Louvre, Département des Arts Graphique, Fonds du Musée d'Orsay. Imps. 10.6, 10.8

Back cover

Imps. 10.4, 10.13

© 1995 Uitgeverij Waanders bv, Zwolle Van Gogh Museum, Amsterdam

All rights reserved. Nothing in this publication may be copied, stored in an automated database, or published in any manner or form, be it electronic, mechanical, by photocopying, recording or in any other way, without the express and prior permission of Waanders Publishers and the Van Gogh Museum.

CIP GEGEVENS KONINKLIJKE BIBLIOTHEEK, DEN HAAG

Heugten, Sjraar van

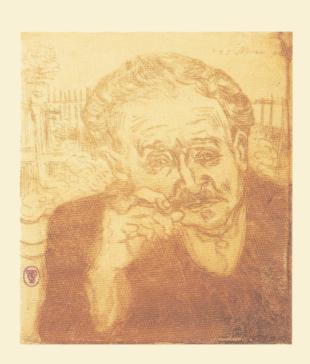
The graphic work of Vincent van Gogh / Sjraar van Heugten, Fieke Pabst; [ed. Louis van Tilborgh ... et al.; transl. Michael Hoyle]. - Zwolle: Waanders. - III. - (Cahier Vincent; 6) Met index.

ISBN 90-400-9760-7

NUGI 921

Trefw.: Gogh, Vincent van / grafische kunst; Nederland;

geschiedenis; 19e eeuw.





ISBN 90-400-9760-7





